

# COMPOSING (IN) CONTEMPORARY SOUTH AFRICA

## THEORETICAL AND MUSICAL RESPONSES TO COMPLEXITY

Volume II

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# COMPOSING (IN) CONTEMPORARY SOUTH AFRICA THEORETICAL AND MUSICAL RESPONSES TO COMPLEXITY

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## SECTION 4

Responding to Complexity: Scripts and Traces of Complex Design

# PORTFOLIO OF SCORES AND RECORDINGS

### INTRODUCTION

The four compositions contained in this portfolio were written over the span of a decade (2002-2012). They thereby constitute a representative cross section of my work since my return to South Africa in 2000 after a lengthy European sojourn. Not only my compositional work, but arguably the very decision to return to this country has been motivated by a quest to engage with the compelling – equally challenging, fascinating and overwhelming – questions of the country during the historic moment of its fledgling democracy and a principal reassessment (or rediscovery) of its cultural and political identity. In this sense – by asking how to compose in an environment that had just dared to overturn a rigidly ordered but restrictive political system in order to allow an unrequited underlying complexity to flourish – I have intuitively been grappling with a principal question long before this was formulated into an academic, formally and institutionally endorsed research project.

It is in fact important to stress that this work began with coincidental, haphazard and often even chaotic musical projects outside of the formal (institutional) realm. Arguably, it could have only begun there, risking full exposure to the unmitigated and unregulated play of forces on the ‘free market of the real world’ as it were. Independently funded, unaware of (and therefore effectively unobstructed by) official lines of thought and finding myself in a cultural ‘zero hour’, I was free to experiment, gather first-hand experiences from the pursuit of a fully individual approach and bear the brunt of my own mistakes.

The accumulated experience gathered through my continued practical engagement as performing artist arguably weighs heavier than my academic ‘credentials’. However, in the same vein I will argue that my academic contribution is all the stronger for this experience.<sup>1</sup> The conviction that academic activity in the musical realm should be a *means* (to enhance musical practice) and not an *end* in itself underlies this argument.

From this vantage point the inclusion of the two early compositions (*The Songs of Madosini* and *Proteus Variations*) in this portfolio should be sufficiently justified: It is not the case that they were written *before* the commencement of the formal study; much rather they planted the seeds *from which* the very possibility of this dissertation would eventually emerge.

From a PBR perspective the portfolio of works (in academic jargon: the ‘artistic outputs’) represent the core of this study, being the proper body of work from which all reflections, perceptions or discussions originate. Acknowledging music’s disciplinary integrity it must be conceded that music can ‘speak for it self’, in fact, can *only* speak for itself and thereby implicitly relegates all musicological or philosophical musings to the level of peripheral comments. However, music in its disciplinary integrity ‘can’ only ‘speak’, if it is ‘understood’ on its own terms – not in the sense of ‘aesthetically pleasing or appealing’, but as a ‘principally meaningful and intelligible’ form of communication.

Against this assumption I caution that a widespread musical ‘incomprehensibility’ must be taken into account in our time, which essentially jeopardizes the ‘music as societal project’ and, thereby, the propensity of music to

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<sup>1</sup> This statement should be qualified: I do not wish to defend the widespread reluctance amongst musicians to engage with theory and theoretical questions. Quite to the contrary, I hold that it is of crucial importance to marry theory and practice as both are meaningless without the other. I therefore consider their strict segregation as ‘specialized disciplines’ untenable.

effectively act as societal agent. In the case of ‘classical music’ the incomprehensibility results from the ritualistic use of an anachronistic idiom; in the case of (‘serious’) contemporary it is caused by entrenched prejudices and an almost ‘traditional’ alienation between middle-class audiences and living composers. In the case of commercial popular music the problem is reversed: Here commercial considerations enforce rigid conventions of intelligibility, ensuring that such music is not (only) ‘understood’, but can readily be ‘consumed’. This presents a case where the notion of musical expression is subsumed by its functionality to such a degree that its comprehensibility is a non-issue – complete commodification principally revoking the purpose of musical comprehension.

Following this line of thought it may be argued that any musicians primary task has become that of contributing to the ‘restoration’ of music’s disciplinary integrity. This sentence should not be read as a ‘programme’ offering a ‘solution’, nor does it wish to be prescriptive and even less provide a recipe. It is a call, rather, to reflect that – granted human subjectivity, irrationality and artistic freedom – for music to regain its disciplinary integrity it must be ‘disciplined’ (aligned, adapted, fine-tuned) to axiomatic *as well as* functional requirements. As has been demonstrated in the Part I, *music as complex phenomenon is constituted through the congruous interaction of ‘internal’ and ‘external’ aspects*<sup>2</sup>, none of which may at any time be disregarded.

I consider the emphasis that has recently been placed on practice-based research as indicative of an attempt at restoring such an encompassing musical integrity. Perceived in this manner, PBR does not replace theoretical research, but ‘integrates’ theory with praxis. It is in this vein that the following scores are offered – not merely *accompanying* the theoretical exposition, but *containing* it, demonstrating it in practice. The verbal introductions and explanations merely serve to highlight, what is contained in the compositions – ‘of what the music is composed’ as it were. That such lengthy verbal introductions and explanations should at all be necessary is a concession to the prevailing crisis of segregated musical thinking. It is hoped that the complementary presentation of theoretical and practical work in close proximity will contribute towards closing this disciplinary gap.

From a biographical perspective the portfolio of compositions may be read as a ‘journal’ of my attempts at engaging with very specific opportunities and challenges arising from the place and time in which they were written. With the possible exception of the *EisTau-Trio*, works of this specific nature would not have come into existence, had I not returned to South Africa. Certain aspects of the country’s cultural context – traditions, constraints, possibilities, as well as unresolved questions, contrasts, conflicts – have given rise to their very existence and are effectively ingrained into their specific nature. Arguably the works are structurally coupled<sup>3</sup> to their South African context.

Unfortunately, certain aspects of the very same set of South African conditions apparently prohibit the reception of musical expressions and responses of the very kind that they elicited in the first place. It seems almost inevitable that the inspiration that may be gained from, for example, the cultural diversity of the country can never be ‘returned’ properly in a truly constructive manner, for reasons of the very same diversity which prohibits latching on to a central or representative ‘arterial’ of relevance to all. On trying to respond to diversity with a *diversity* of ripostes (which would spontaneously seem to be the most appropriate, complementary gesture), diversity suddenly becomes a most stifling condition, disallowing the very possibility of such a response: Firstly, because even multiple responses can never do justice to the richness received; secondly, because they are bound not to reach the apposite recipient, given hugely diverse categories and strata of audiences; thirdly, because such an approach prohibits, perhaps even principally compromises the articulation of an individual, clearly identifiable and discernible artistic ‘voice’. Finally it proves that engaging with diversity it is not only difficult, but perhaps nigh impossible for the simple reason of a contradiction of terms: of finding a *focussed* expression for *diverse* impressions, of *reducing diversity* to a single form of expression or, the reverse

<sup>2</sup> e.g. theory *and* praxis, text *and* act, structure *and* function, scientific endeavour *and* means of emotional expression

<sup>3</sup> For an explication of the concept of *structural coupling* see Chapter 3, 3. b) ii), pg. 70.

dilemma, of too many options effectively amounting to none at all, unless clear choices (i.e. cutting out diversity) are made.

Failing to recognize the scope of these dilemmas fully has arguably been the biggest risk and – taking the risk without sufficient assessment and corresponding backing – my biggest ‘mistake’. Being caught up in processes where ‘having to do too much’ generally seemed like an inevitable artistic necessity (in order to do justice to the challenges at hand, compensate for the lack of infrastructure, cut pathways were none existed, etc.), I never took time to count my losses, not even as they started catching up with me. Utterly preoccupied by the urgency of the task of creating music conceived to bridge, bring together, create mutual living and performance spaces and further driven by appreciation and occasional successes, I failed to see that the perception (or misperception) of my work also caused great harm, especially in my close surroundings.

In hindsight it is questionable, whether the results have been worth the effort. This has perhaps become the ultimately reason for this dissertation: stepping back from an immediate, diversity-inspired ‘activism-pursued-with-a-vengeance’ and taking stock of what was gained and lost.

On a personal level the losses have been considerable, reaching from the extremes of mistrust, alienation, marginalization, as well as the final severances of several important relationships due to disagreements on how to deal with the arising challenges, to a situation of constant overtaxing of even my closest allies.

Nevertheless, some music has been ‘gained’ in the process – arguably music of a kind at which I could only have arrived by way of the chosen path. From the vulnerable position to which this path has led me I am reluctant to defend the music and unable to defend myself. All I can hope for is that its eventual perception might clarify the underlying reasons for the artistic and biographical choices contained therein, even if it turns out that such an approach should not be viable in South Africa. Even that would be an important insight.

As a last resort and a final ‘compositional strategy’ I therefore present my scores in the context of this interdisciplinary dissertation. Enough said. From here on only the music can speak.



SCORE I

# THE SONGS OF MADOSINI

## INCIDENTAL MUSIC WITH NARRATION

based on original Mpondomise songs

by

LATOZI MPAHLENI

(ALIAS MADOSINI)

for

voice, uhadi, umrhubhe, isitolotolo,  
clarinet, string quartet and narrator

commissioned by Robert Brooks for the *ICMF 2002*

first performance: Pretoria, 15.8.02

HANS HUYSEN

Lynedoch 2002

(Score in C)

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This work is discussed in Volume I, Chapter 9:

UNEQUAL MUSIC: HARNESSING DIFFERENCE FOR A COMPOSITE DESIGN

A recording is provided on CD I, tracks 1-7:

The Songs of Madosini	[33:32]
1. Uthando lundahlule	[5:43]
2. Umjeko	[4:45]
3. Imfihlelo	[1:55]
4. Loliwe	[5:07]
5. Nokuba	[4:42]
6. Ndibona Madiba	[4:10]
7. Hlakula ntokazi	[7:05]

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III. Imfihlelo ( <i>The secret</i> )	isitolotolo in C.....26
IV. Nokuba ndilihule ( <i>I might be cheating you, but no worse than your wife</i> )	uhadi in Bb.....29
IV. uLoliwe ukusuka eMtata ( <i>The train from Umtata</i> )	isitolotolo in Bb.....36
V. Ndibona uMadiba Sophitsho ( <i>I see Madiba</i> )	umrhubhe in Bb.....42
VI. Hlakula ntokazi ( <i>Till your land, woman!</i> )	uhadi in A..... 47

## NOTE

Assuming that Madosini will always personally be involved and perform her own music by heart in performances of this work, the transcriptions of her songs in the score are notated only in shorthand and in the manner of placeholders, indicating only very basic structural features of each respective piece of music for the western musicians to follow. Apart from the fact that the improvisational nature of Madosini's music defies a final, detailed and fixed notation, the nuances and variations resulting from traditional performance conventions of this music are in no way adequately represented here. Musical occurrences in a live performance should have precedence over the notation of musical events in the score. Musicians performing this work are accordingly encouraged to treat and interpret the script of the score with judicious freedom.

NARRATION AND SONG LYRICS<sup>4</sup>

## I.

## LOVE HAS FOOLED ME

I am Madosini. I was born in Mpeko in the village of Dlomo near uMthatha. Later we moved to Libode in Pondoland, where we still live under our king, Thembekile Nogemane, to this day.

My father's name was Mpahleni, my grandfather was Bokolo. Bokolo's father was Manqineni. My mother's name was Notshakazi.

It was Notshakazi who taught me to play uhadi. It was a painful time for me. I was 13 years old, but because of a knee injury I could not walk. I could not even go outside my house.

My mother taught me to play uhadi because she wanted me to have something to do while I was healing. She taught me to play so that I wouldn't feel lonely. She helped me along until I could play uhadi really well.

The first song she taught me was called *Uthando lunda hlule*.

*Love has fooled me, my dear. My love for you has passed. You're crying to come with me, but I'm now in love with someone else.*

I learnt this song until I could sing it well. When I accompanied it with uhadi the marriage was successful: The song led and uhadi followed without a struggle.

From that time on I have been serious about music and I have been playing ever since. All the songs that I have played, I have made up myself – save for the first ones, which my mother taught me.

When I was growing up uhadi was highly respected by all. However, only adults played it. Children were not allowed to touch it.

For the best sound of the instrument the kalebash would be placed on the naked breast, without being muffled by any clothes.

There was a belief that uhadi should only be played at night. It was said that if it was played in the day the men who worked in the cities would not come back for a long time.

Listening to uhadi at night was the most beautiful thing – uhadi had a way of making you fall asleep while listening. When uhadi was being played, we would turn all the lamps off and listen to it in the dark.

## UTHANDO LUNDA HLULE

Ndingu Madosini, ndizalelwe eMpeko, elalini yakwa Dlomo ngase Mthatha. Safudukela eLibode eMampondweni kulapho ndisa hlala khona phantsi kwenkosi yethu uThembekile Nogemane.

Utata ondizalayo yayi ngu Mpahleni, utat'omkhulu ingu Bokolo, uBokolo ezalwa ngu Manqineni. Umama yayingu Notshakazi.

Ngu Notshakazi owa ndifundisa ukudlala uhadi. Yayi lixesha elibuhlungu kum elo ngoba ndandi neminyaka eyi 13, ndingakwazi ukuhamba, ndinga kwazi ukuphumela ngaphandle kwendlu ndi nzakele edolweni.

Umama wandi fundisa uhadi kuba waye funa ndibenento kwenza ngoku ndide ndiphole. Wandifundisa uhadi ukuze ndingabina sithukutesi. Saa dlala sobabini ndade ndakwazi ukulidlala kakuhle uhadi.

Ingoma yokuqala awa ndi fundisa yona umama yayisithi: 'Uthando lunda hlule'

*Uthando lunda hlule noz'mama. Uthando luphelile noz'mama. Ulile ukuhamba nozimama. Uthando lunda hlule ntakamama.*

Ndayifunda lengoma, ndayicula ndade ndayazi, ndathi nxa ndiyi tshatisa no hadi yasuka yalandela uhadi olu ayasokolisa. Uusukelapho nda ngena nzulu emmculweni.

Ndadlala ukusukela ngoko uzokufikela kwelixesha. Zonke iingoma endiziculayo ndiziqambe, ezinye ndizifunde kumama.

Ndisakhula uhadi lwaluhlonitshwa kakhulu, lwalu dlalwa ngabafazi nootata kuphela.

Nxa ludlalwa lwalunga nxityelwa kuba ukuze isandi salo sivakale kamnandi funeka lithi nca! emzimbeni.

Kwakukho inkolo ethi: 'Uhadi ludlawla ebusuku kuphela.' Ngoba ukuba lidlalwe emini laa madoda ayephum'e zilalini eyokusebenza ezidolophini akakubuya okanye ayakuthatha ixesha phamb'i kokuba abuye kuba bebanjwe yidolophu.

Kwakumnandi ukumamela uhadi ebusuku, uhadi lunento yokuthi nxana usalimamele ubiwe bubuthongo. Nxa ludlalwa uhadi kwakuye kuncinywe izibane lumanyelwe ebumnyameni.

<sup>4</sup> The narration is based on accounts personally communicated by Madosini in 2002 and transcribed with the help of Don Ainslie as interpreter. In conjunction with the CD production in 2014 Fatima Dike retranslated the English text into Xhosa, corroborating its accuracy with Madosini.

How beautiful were those nights, when there would only be the murmuring of uhadi, sounding through the valley...

Kwakumnandi ukumamela isandi so hadi lusehla lunyuka ezontaba ebusuku.

## II.

### THE PROCESSION

Now I want to tell you about umrhube.

Umrhube was a favourite instrument amongst us Xhosa girls. We learnt to play it when we were little. You would never find us without our instruments, even when we were playing in the veld.

Back then, we did not have TV or radio – we didn't have any of those things. But God gave us umrhube so that we had something to entertain ourselves.

Umjeko was one of the songs that we'd sing while running errands or playing. There would be a girl to lead the procession. Following her we would praise her, egging her on to keep her happy. That was before my knee injury. I could still run then and I was the leader of the procession.

One day a certain girl went around the village spreading a rumour about me. She was telling people that she had seen me eating chicken and eggs. I was disgraced because back then it was against the law for Xhosa girls to eat chicken, eggs or any form of fowl.

I could not leave it at that. I would have my revenge and we would fight it out – either she would defeat me, or I would put the shame back on her.

Finally the day of settling the score arrived. It was a Friday. We gathered at Thunxa. Then we walked down the road towards the shop at Mpeko where the fight was to take place. There we were: my friends and I, resolutely marching out of the village at the sound of 'Umjeko', a determined little procession, ready to finish off those other girls.

'Let us go!'

Iyhu! Those were good times! The fights were only games of course, and we had a lot of fun! The life of an umhrubhe player was wonderful! We did not have TV or radio, and we had no need for them, because we had our instruments.

### UMJEKO

Ngoku ndiza kuni cacisela ngo mrhube.

Wawu yeyona nto eyayithandwa ukudlalwa ngama ntombazana aMaxhosa. Sifunde uku wudlala sise bancinci yaye unga soze ufike singayiphethanga imirhube yethu. Sasi yi phatha nokokuba siyo kudlala endle.

Ngaloo maxesha kwakungekho oomabonakude okanye onomathotholo, zazi ngekho tu ezo izinto. Kodwa uThixo wasinika umrhube ukuze sibene nto yokuzo nwabisa.

Umjeko yayi yenye zengoma esasisithi nokokuba siyabaleka xa sidlala ufike siyicula. Kwakubakho intombazana esikhokhelayo, sithi nxa siyilandela sihambesimhlongola simvuyisa. Ndandi saphilile ngoko ndingeka qhwaleli, ndandikwazi ukubaleka yaye ndiyi nkokheli yo mjeko.

Minizana ithile ntombazana ithile yatheth'u lwimi ngam, yahamb'i sithi indibone ndisitya inkukhu namaqanda. Yandihlaza ke lonto kuba ngezomini yayi ngumthetho ukuba amantombazana a amaXhosa ayengavunyelwa ukutya inyama yenkukhu namaqanda neentaka.

Ndandingena kuyiyeka kwaku fanele ukuba ndiyokulwa ndi mohlule okanye andohlule ukususa uhlazo olo.

Hayike yafika lemini besiyilindile, kwakungo Lwesihlanu. Sidibanele esidadweni e Thunxa sahamba ngohola we moto sisiya evenkileni eMpheko, apho siza kulwela khona. Sithi ke abo izihlobo zam nam sihamba ngoku zimisela, singu mancgaalele sihamba nge ngoma Umjeko siyoku tshabalalisa laa mantombazana.

'Masihambeni ke!'

Iyhu! kwaku mnandi ngoko nalomilo maan yayimidlalo nje emnandi kakhulu! Ubomi behadi nomrhube wawu mnandi ukufa! Sasingena mabonakude singenabo nonomathotholo abo, sasi ngazisweli nokuziswela empilweni yethu ezozinto kuba sasi neziculo zethu.

## III.

### THE SECRET

There was a game that we all loved. It was called 'the secret'.

We had to find a hidden object, something like bangles or earrings, or other things that were

### IMFIHLELO

Kwakukho omnye umdlalo esasiwuthanda, okuthiwa 'yimfihlelo'

apho khona kufuneka ukhangele into efihliweyo, into efana nee "bangles" okanye amacici, noba yinto



important to us girls. Everybody knew that this game was played on Sundays, so we used to discuss what was to be hidden beforehand.

Sometimes we would even hide a young boy, whom we described as 'someone who was last kissed by his mother when he was still a baby'. In other words, it was a boy who had never been kissed by a girl or had come anywhere near one. Then we would blindfold one of the girls and take her to the room where the game was to be played.

Once the hunt for the hidden object had started we would play two songs. The first one was called 'Leave it!' This song indicated that she was looking in the wrong place. The music would grow softer and softer as she moved away from the object. Then someone would guide her back to the entrance so that she could start searching again.

She had to listen carefully, because as she would move towards the hidden object, we would play another song. This one was called 'She sees it' and it would grow louder as she got closer. When she finally found the 'treasure' the blindfold would be removed and the group would shout:

"Kiss the boy! Let him taste the lips of a girl!"

Usually the girl would be disgusted when she discovered the 'secret'. She would say: "What? Must I kiss this little chap?" The group would turn to him and say, "You see we tried, but it is not going to happen."

Therefore, if, tonight there is anybody in this audience who wants to play this game, you should come forward and ask: "Where is Madosini's music? Where has it been hidden all this time?" I will say: "Let us go and look for it now!" And we'll play the game the way I have explained it to you.

nje ebalulekileyo kuthi mantombazana. Lomdlalo wawu dlalwa ngeeCawe, yayinto eyaziwayo leyo kuba sasixelelana sisonke ukuba kuzakufihlwa ntoni.

Ngamanye amaxesha kwakuye kufihlwe ukatsumqa owaziwayo ngeligama lithi "ubhulu." Ubhulu ke lo ngumfana ongazange wancanyiswa yintombi, waa gqibela ukuncanyiswa ngunina ngokuya wayesel'u sana. Kwakuye kuthathwe intombi ibotshwe amehlo nge laphu angeniswe kulendlu kudlalwa kuyo.

Nxa lento ifihliweyo ibikhangelwa bekuye kudlalwe ingoma ezimbini. Sasidlala ingoma ethi, 'Yeka!' Lonto ke ibichaza ukuba ulahlekile ukhangela kwi cala elingelilo, nengoma idlalele phantsi kufuneke aphinde abuyiselwe emnyango ukuze akhangele kwelinye icala.

Funeke emamelisisile, ukuba uyekwelicala linemfihlelo kuye kudlalwe ingoma ethi, 'Umbonile' lengoma ke iyaku dlala ngamandla nxa usondela emfihlweni uthi ke ngoku wakuyifumana kususwe elalaphu emeehlweni kuthiwe,

"Ncamisa esisishumane sikhe sive umlomo wentombi."

Lentombi ibikhangelwa imfihlelo leyo yothuke ithi, "Intoni nithi andi ncamise lento lo katsumqa lo?" Bathi ke abanye hayike katsumqa uzibonele sizazimale.

Koko ke, ukuba ngo kuhlwa nje kukho umntu apha phakathi kwethu othi ufuna ukudlala aze abuze ukuba "Uphi umculo ka Madosini? Ubukade ufihlwe phi ixesha eli lonke?" Masihambeni siyokuwufuna nje ngangoku umdlalo uzakuba nje.

#### IV.

I MAY BE A TRAMP BUT I'M NOT AS BAD AS YOUR WIFE

*I may be cheating you, but I'm not as bad as your wife. Look at the children around your hearth: they don't resemble each other!*

NOKUBA NDILIHULE ANDIFANI NOMKAKHO

*Nokuba ndihule andifani nomkakho. Njonga apha eziko abantwana abafani.*

#### V.

THE TRAIN FROM UMTATHA TO CAPE TOWN

Iyhu! When last did we play these games?

It is a long time ago – so long ago that all the friends I used to play with have since moved away from the villages, leaving traditions and customs behind. Is anyone still playing these games? Is anyone still playing our instruments? Uhadi? Umrhube? And isitolotolo?

You know, there is a train that travels from Umthatha to Cape Town. This train has taken

ULOLIWE OSUKA EMTATHA ESIYA EKAPA

Iyhu! Sagqibela kudala ukudlala le midlalo!

Yaye nezihlobo ezininzi enda ndidlala nazo ngoko sezemka kudala zashiya iilali nezithethe ngemva. Ngobani abasadlala lemidlalo, ingubani osadlala izikhaliso zethu? Uhadi? Umrhube? nesitolotolo?

Niyazi ukuba kukho uloliwe osuka eMthatha oya eKapa? Lo loliwe usithuthe sonke wosi lahla eKapa

many of us to Cape Town – for one reason: There is so much meat in Cape Town that the men will grind up their teeth, long before they finish the meat! Even now, Cape Town is the place where meat never runs out.

I have made up this song about the train that takes us from Mthatha as it passes Mabele on its way to Cape Town. This train takes us from our homes, to places that we've never known before – and to a new home.

ngoba – inyama ininzi eKapa, kuphel'a mazinyo endoda kuqala ingeka pheli yona inyama yase Kapa. Kukwa nyama ayipheli eKapa.

Ndiqambe ingoma ngalo loliwe osithatha eMthatha ayosibeka kwa Mabele a gqithe esingisa eKapa, lololiwe osisusa emakhaya udlule kwii ndawo nge ndawo esingazaziyo esisa ekhayeni lethu elitsha.

## VI.

### I SEE MADIBA

I have seen Madiba. I see Madiba. I see you, Madiba.

I can see that you have paved the way. You have opened doors for the people. You have shown us how to work together. Because of you we can sing together – because of your deeds, Madiba!

I see you Madiba, Sopitsho! I thank you. Your work is praiseworthy.

I see you, Madiba. We see you, all of us.

### NDIBONA UMADIBA, USOPITSHO

Ndimbonil' u Madiba. Ndi bon'u Madiba. Ndiya kubona Madiba.

Ndiya bona ukuba uvule indlela. Ndiyabona usivulele amasango thina bantu. Usibonisile indlela singa sebenzisana ngoku. Singacula kunye ngoku, ngengxa yakho, Ngenxa yezenzo zakho Madiba!

Ndiyakubona Madiba, Sopitsho. Ndiya kubonga. Umsebenzi wakho uya ncomeka.

Ndiya kubona Madiba. Siyakubona sonke.

## VII.

### TILL YOUR LAND, WOMAN!

I am Madosini from Libode, I've told you about my music. This is my story.

*Till your land woman, till it! You always complain that nobody helps you to plant!*

I have done what I could. I can do no more. I have planted my songs. If your hearts have heard them I would be very happy. Allow them to grow inside you.

*Yes, woman I am talking to you! You complain so much that you don't even see what is happening around you!*

Everything has been done for you, but, if you don't do something about the weeds, it will all have been in vain!

*No! I don't want to hear your complaints anymore! We have done everything for you. Ai, ai, ai - you must do your part as well.*

I have played my music for you. It is soft and very quiet. It needs your ears to come into being. It needs your care, not your indifference. It needs your hearts to grow strong.

Iyhu! If only you would do some weeding, those mealies would grow so nicely...

### HLAKULA NTOKAZI

Ndingu Madosini ndiphuma eLibode, phelaphela ngantsomi elam ibali liya phela apha.

*Hlakula ntokazi, uhlal'u khalaza ukuba akukho mntu okulimisayo.*

Khula kunyanzelekile, name ndenze kangakoko ndinako andina kwenza ngakumbi. Ndizityalile ezam ingoma, ukuba zivakele ezintliweni zenu nda konwaba kakhulu. Nizivumele zikhule kuni ngaphakathi....

*Ewe mfazi ndithetha nawe, ukhalaze de awabona nezenzekayo nangoku.*

Yonke into ubiyufuna siyilime sikulimele. Kodwa ukuba awenzi nto ngekhula, lomsebenzi siwenzileyo uyakuba wenzelwe ifela.

*Hayi! Andifun'ukuva izikhalazo kwakhona! Sukwenzele yonke into. Hayi...hayi...hayi! Yiza nolwakh' ugalelo?*

Ndini dlalele umculo wam. Upholile, uzolile Ufun' indlebe zenu uzokuphila. Ufuni nkathalo nohoyo. Ufuna iintliziyo zenu uzoku khula womelele womeleze.

Iyhu! Ukuba ubunoku khula nje la mbona uya kukhula kakuhle kakhulu.

# The Songs of Madosini

Incidental music for a narration based on a selection of songs  
by Latozi Mpahleni, better known as Madosini

## I. Uthando lundahlule

(Love has fooled me)

Hans Huyssen

$\text{♩} = 60$

Clarinet in Bb

Violin 1

*f* *espress.*

Violin 2

*f* *espress.*

*sf*

Viola

*f* *espress.*

Violoncello

*f* *espress.*

**==**  
Narrator: I am Madosini. I was born in Mpeko in the village of Dlomo near uMthatha. Later we moved to Libode in Pondoland, where we still live under our king, Thembekile Nogemane, to this day.

9

Cl

*mp*

Vn 1

*p* *dolce*

Vn 2

*p* *dolce*

Va

*p* *dolce*

Vc

*p*

*p* *dolce*

**==**

17 **1**

Cl

*poco f*

*f*

Vn 1

*f*

Vn 2

*f*

*mf*

Va

*p*

*mf*

Vc

*p*

*mf*

23

Cl

Vn 1

Vn 2

Va

Vc

*f*

*mf*

*f*

*f*

*f*

29 **2**

acc. - - - - -  $\text{♩} = 80$

My father's name was Mpahleni,

Cl

Vn 1

Vn 2

Va

Vc

*f*

*p*

*sf*

*mf*

*f*

*dim.*

my grandfather was Bokolo. Bokolo's father was Manqineni. My mother's name was Notshakazi.

allarg. **3** Tempo I

It was Notshakazi, who first taught me to play *uhadi*.

Cl

Vn 1

Vn 2

Va

Vc

*pp*

*p* *espress.*

*pp* *espress.*

*pp* *espress.*

*dim.*

*dim.*

*pp* *espress.*

It was a painful time for me.

I was 13 years old, but because of a knee injury  
I could not walk. I could not even go outside my house.

46

Cl *mf* *pp* *sf*

Vn 1 *f* *pp* *sf*

Vn 2 *f* *pp* *sf*

Va *p secco* *sf* *marc.*

Vc *f* *pp* *p secco*

54

Cl *marc.* *p secco* *poco f* *p* *poco f*

Vn 1 *mp* *sempre dim.*

Vn 2 *mp* *sempre dim.*

Va *mp* *marc.* *secco* *sempre dim.*

Vc *mp* *sempre dim.*

She helped me along until I could play uhadi really well. The first song she taught me was *Uthando lundahlule*.

61

Cl *p* *pp*

Vn 1 *p* *pp*

Vn 2 *p* *pp*

Va *p* *pp*

Vc *p* *pp*

70 **4**

Cl

Voice

Uhadi

*poco f*

U - li - le lu ham-ba noz' -

*gliss.*

75

Cl

Voice

Uhadi

ma - ma, u - li - le lu ham-ba noz' - ma - ma, u - than-do lun-da-hlu - le, 'ma - ma, u -

*gliss.*

80

Voice

Uhadi

Love has fooled me, my dear. My love for you has passed.  
You're crying to come with me, but I'm now in love with someone else.

than-do lu-phe-li - le, mh u - than-do lu-phe-li - le phe - li - le noz' -

85 **5**

Vn 1

Vn 2

Va

Vc

Voice

Uhadi

*p dolce*

*p dolce*

*mp dolce*

ma - ma.

From that time on I have been serious about music and I have been playing ever since.

**acc.**

$$\mathcal{J} = 90$$

91 music and I have been playing ever since.

acc.  $\text{♩} = 90$

Cl

Vn 1

Vn 2

Va

Vc

*mf*

*molto cresc.*

*f*

*molto cresc.*

*f*

*molto cresc.*

*f*

*molto cresc.*

*f*



All the songs that I have  
played I have made up myself.

legato

This musical score snippet shows measures 97 through 101. The instruments are Clarinet (Cl), Violin 1 (Vn 1), Violin 2 (Vn 2), Viola (Va), and Violoncello (Vc). The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics 'played I have made up myself.' are written above the Violin 1 staff, and 'legato' is written above the Violoncello staff. The score includes various musical notations such as eighth notes, sixteenth notes, beams, slurs, and dynamic markings like *sf* (sforzando) and *f* (forte). Measure 97 starts with a rehearsal mark. The score ends with a double bar line in measure 101.



103

Cl

*ff*

*f*

*sf*

marc.

Vn 1

*ff*

*sf*

*sf*

Vn 2

*f*

*sf*

*f*

*mf*

Va

Vc

I have made up a lot of songs - save for the first ones, which my mother taught me.

110 **6** **meno mosso**  $\text{♩} = 80$

**allarg.**

*mf* *p* *espress.*

*dim.* *p* *f* *dim.*

*mp* *mp*

When I was growing up *uhadi* was highly respected by all. However, only adults played it. Children were not allowed to touch it.

118

*mp* *f* *espress.*

*poco f* *f* *espress.*

For the best sound of the instrument the kalebash would be placed on the naked breast, without being muffled by any clothes.

126 **sempre allargando**

*p* *mp* *f* *espress.*

*f* *espress.* *f* *espress.*



7 **Tempo I**  
♩ = 120

There was a belief that *uhadi*  
should only be played at night.

**poco allarg.**

133

Cl *mp* *pp*

Vn 1 *mp* *pp* *f espress.*

Vn 2 *mp* *mf* *f espress.*

Va *poco f* *f espress.*

Vc *mf*

It was said that if it was played in the day the men who worked in the cities would not come back for a long time.

141 **a tempo** **molto allarg.**

Cl *poco f*

Vn 1 *sempre dim.* *sf*

Vn 2 *sempre dim.* *sf*

Va *sf*

Vc *sf*

**Tempo I**

How beautiful were those nights, when there would only  
be the murmuring of *uhadi*, sounding through the valley...

149

Cl *ppp* (very breathy, imitate overtones of the uhadi; evoke impression of gliss. with breath as well)

Vc *col legno* (or hit the string with a wooden stick, pen, toothbrush or the like) *mp* *dim.*

Uhadi

156

Uhadi

## II. Umjeko

(The procession)

Narrator: Now I want  
to tell you about  
umhrube. \*

**lively** ♩ = 148

Cl in B

Vn 1

Vn 2

Va

Vc

(notation always implies triplets)

(slap on table with fingers or flat hand)

*ff*

*f*

*f*

*f*

*f*

*ff*

*mf*

*ff*

*mf*

*f*

\* Begin immediately after this sentence!

7

Cl

Vn 1

Vn 2

Va

Vc

*f*

*mp*

*f*

*f*

*mp*

*f*

*f*

*mp*

*f*

*f*

13

8 Umhrube was a favourite  
instrument amongst us Xhosa girls.

Cl

Vn 1

Vn 2

Va

Vc

*ff*

*mp*

*ff*

*f*

*sfz*

*ff*

*mp*

*ff*

*f*

*mp*

We learnt to play it when we were little. You would never find us without our instruments, even when we were playing in the veld.

19

Cl *poco f* *sf* *sf*

Vn 1 *sf*

Vn 2 *f* *sfz* *sf*

Va *poco f* *sf* *p*

Vc *mf* *mp* *mf* *p* *poco f*

Back then, we did not have TV or radio – we didn't have any of those things.  
But god gave us *umrhube* so that we would have something to entertain ourselves.

24

Cl *f* *sfp*

Vn 1 *sf*

Vn 2 *sf*

Va *sf*

Vc *cresc.* *f* *dim.*

29

9

Cl *f*

Vn 1 *p* *mp*

Vn 2 *p* *mp* *f*

Va *p* *mp* *f*

Vc *p* *mp* *f*

\* if necessary wait for the narrator to finish, before concluding the phrase.

34

Cl *mf sf*

Vn 1 *mf sf p*

Vn 2 *mf mp p*

Va *mf sf p*

Vc *mf sf p*

40

Cl *f pp*

Vn 1 *p pp*

Vn 2 *f p pp*

Va *f p pp*

Vc *f pp sfz*

10

'Umjeko' was one of the songs that we'd sing while running errands or playing. There would be a girl to lead the procession. Following her we would praise her, egging her on, to keep her happy.

45

Vn 1 *poco pont. p marc.*

Vn 2 *poco pont. p marc. dim.*

Va *poco pont. p marc.*

Vc *poco pont. p marc.*

That was before my knee injury. I could still run then and I was the leader of the procession.

52

Vn 1

Vn 2

Va

Vc

*pp*

Mhrubhe

59

Mhrubhe

65

Mhrubhe

72

Mhrubhe

78

Mhrubhe

One day a certain girl went around the village spreading a rumour about me.  
She was telling people that she had seen me eating chicken and eggs.

84

Mhrubhe

90

Mhrubhe

11

96

Vn 1

pont.

*pp marc.*

(Masihambeni ke!)

Mhrubhe

I was disgraced because back then it was against the law for Xhosa girls to eat chicken, eggs or any form of fowl. I could not leave it at that. I would have my revenge and we would fight it out - either she would defeat me, or I would put the shame back on her.

12

102

Vn 1

*p*

pont.

*pp marc.*

*sempre poco a poco cresc.*

Vn 2

Mhrubhe

Finally the day of settling the score arrived. It was a Friday. We gathered at Thunxa. Then we walked down the road towards the shop at Mpeko where the fight was to take place.

13

108

Vn 1

*p*

pont.

*pp marc.*

*sempre poco a poco cresc.*

Va

Vc

pont.

*p marc.*

Mhrubhe

114

Vn 1

Vn 2

Va

Vc

Mhrubhe

*p*

*sempre poco a poco cresc.*

*mf*

*mp*

There we were: my friends and I, resolutely marching out of the village at the sound of 'Umjeko', a determined little procession, ready to finish off those other girls.

120

Vn 1

Vn 2

Va

Vc

Mhrubhe

*sempre pont.!*

*poco f marc.*

*sempre cresc.*

*f*

126

15

Vn 1

Vn 2

Va

Vc

Mhrubhe

*ord. 3*

*f*

*cresc.*

*cresc. pont.*

*ord. 3*

*poco f*

*cresc.*

*sf*

*cresc.*

*ord. 3*

*sf*



16

24



The life of an *umhrubhe* player was wonderful! We did not have TV or radio, and we had no need for them...

141

Cl *sf* *sf* *f*

Vn 1 *sf*

Vn 2 *f* *sfz* *sf* *sf*

Va *sf* *p* *sf*

Vc *mf* *mp* *poco f* *cresc.* *f*

...because we had our instruments.

146

Cl *sfp*

Vn 1 *p*

Vn 2 *p*

Va *sf* *p*

Vc *dim.* *p*

Coda (ad lib.)

To the viola player:  
You can stop now...

151

Cl *f*

Vn 1 *f*

Vn 2 *f*

Va *f* *mf* *poco pont.*

Vc *f*

### III. Imfihlelo

(The secret)

Narrator: There was a game that we all loved. It was called 'the secret'. We had to find a hidden object, something like bangles or earrings, or other things that were important to us girls. Everybody knew that this game was played on Sundays, so we used to discuss what was to be hidden beforehand. Sometimes we would even hide a young boy, whom we described as 'someone who was last kissed by his mother when he was still a baby'. In other words, it was a boy who had never been kissed by a girl or had come anywhere near one. Then we would blindfold one of the girls and take her to the room where the game was to be played. Once the hunt for the hidden object had started we would play two songs.

The first one was called 'yeka' - 'leave it!':

It indicated that she was looking in the wrong place:



23 **acc. molto** **più mosso** **19** ♩ = 132 [ **Sarie Marais** ] **più mosso**

Cl in Bb

Vn 1 *leggiere*

Vn 2 *leggiere* *poco f*

Va *leggiere* *poco f*

Vc *poco f*

Isitolotolo *f*

30 **20** ♩ = 100 [ **Nkosi** ] **agitato**

Cl in Bb *p dolcissimo* *sf* *sfp*

Vn 2 *mp dolcissimo* *p*

Va *dolcissimo* *mp* *p*

Vc *dolcissimo* *mp* *p*

Isitolotolo *f*

36 **21** ♩ = 120 [ **Uthando** ] *cantabile*

Cl in Bb *poco f*

Vn 2 *flautando* *pp*

Va *flautando* *pp*

Vc *p*

Isitolotolo

42

Cl in Bb

Vn 2

Va

Vc

Isitolotolo

*mp*

*mf*

Detailed description: This image shows a musical score for measures 42 through 46. The score is written for five parts: Clarinet in Bb (Cl in Bb), Violin 2 (Vn 2), Viola (Va), Violoncello (Vc), and Isitolotolo. The key signature is B-flat major (two flats). The time signature is 4/4. Measure 42 starts with a dynamic marking of *mp* (mezzo-piano) for the Clarinet. The Isitolotolo part starts with a dynamic marking of *mf* (mezzo-forte). The score includes various musical notations such as notes, rests, and slurs. The Isitolotolo part has a unique rhythmic pattern with slurs and accents. The overall layout is clean and professional, typical of a printed musical score.



47

Cl in Bb

Vn 2

Va

Vc

Isitolotolo

*p*

*f*

*sempre dim.*

*change to Uhadi*



53

Cl in Bb

*poco f*

*p*

*pp*

*attacca IV.*

Va

*mp*

*sfp*

*pp*

*ord.*

Vc

*mp*

*p*

*pp*

## IV. Nokuba ndiluhule

(I may be cheating you, but I'm not as bad as your wife)

*Lyrics:* I may be cheating you, but I'm not as bad as your wife.

Look at the children around your hearth: they don't resemble each other!

♩ ca 132

Cl in Bb

Uhadi

Va

Vc

overtone 'melody' procured from calabash

gliss.

gliss.

3

6 22 ♩ = 132

Voice

Uhadi

N

2

11

Voice

Uhadi

N

H

4

2

16

Voice

Uhadi

2

2

etc.

21

Voice

Uhadi

26

Voice

Uhadi

31

Voice

Uhadi

Vc

con sord.

mp

36

Voice

Uhadi

Va

con sord.

mp

Vc

41

Voice

Uhadi

Vn 1

con sord.

mp

Vn 2

con sord.

mp

Va

Vc

45 H

Voice

Uhadi {

Vn 1

Vn 2

Va

Vc

cresc.

cresc.

cresc.

49 H 25

Voice

Uhadi {

Vn 1

Vn 2

Va

Vc

*f*

*f*

*f*

*f*

53 H

Voice

Uhadi {

Vn 1

Vn 2

Va

Vc

*mf*

*fp*

*mf*

*f*

*fp*

*mf*

*f*

*mf*

26

58

Voice

Uhadi {

Vn 1

Vn 2

Va

Vc

*mp*

*mp*

*mp*

*mp*

63

Voice

Uhadi {

Vn 1

Vn 2

Va

Vc

*pp*

*pp*

*pp*

*pp*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

27

67

Voice

Uhadi {

Vn 1

Vn 2

Va

Vc

*f*

*sub p*

*f*

*sub p*

*f*

*sub p*

*f*

*sub p*

*gliss.*

*gliss.*

*gliss.*

*gliss.*



71 H

Voice

Uhadi

76 H

Voice

Uhadi

81 H

Voice

Uhadi

86 H

Voice

Uhadi

91 H

Voice

Uhadi

96

Voice

Uhadi

101 H<sup>28</sup> H

Voice

Uhadi

106 H

Voice

Uhadi

110

Voice

Uhadi

29

115

Voice

Uhadi

Va

Vc

pizz.

poco *f*

pizz.

poco *f*

120

Voice

Uhadi

Vn 1

Vn 2

Va

Vc

pizz.

*f*

pizz.

*f*

*f*

*f*

30

124

Voice

Uhadi

Vn 1

Vn 2

Va

Vc

arco

*sfp*

*sfp*

arco

*sfp*

*f*

128

Vn 1

Vn 2

Va

Vc

*dim.*

*mf*

*mp*

*mf*

*mf*

134

31

*poco rall.*

*a tempo*

Vn 1

Vn 2

Va

Vc

*poco f*

*mp*

*p*

*poco f*

*mp*

*p*

*poco f*

*mp*

*mp*

139

Vn 1

Vn 2

Va

Vc

*dim.*

*dim.*

*poco f*

*mp*

*p*

*poco f*

*p*

144

*poco rall.*

$\text{♩} = 60$

*espress.*

Cl in Bb

*senza sord.*

*p*

*poco f*

3

Vn 1

Vn 2

Va

Vc

*senza sord.*

*senza sord.*

*senza sord.*

*senza sord.*

*pp*

*mp*

*pp*

# V. Uloliwe usuka eMthatha

(The train journey from Umtata to Cape Town)

Narrator: Iyhu! When last did we play these games?

♩ = 120

Cl in B *p*

Vn 1 *poco f*

Vn 2

It is a long time ago – so long ago that all my friends have since moved away from the villages, leaving traditions and customs behind. Is anyone still playing these games? Is anyone still playing our instruments? Uhadi?

6

Cl in B *pp* *mp*

Vn 1 *p* *poco f*

Vn 2 *p* *sf* *sf* *sf*

32

12 Umrhube? And isitolotolo? You know, there is a train that travels from Umthatha to Cape Town. *poco acc.*

♩ = 90

Cl in B *poco f marc.* *cresc.* *cresc.*

Vn 1 *meno f* *pp* *mf* *marc.* *cresc.*

Vn 2 *pp* *mp* *mf* *f* *f*

This train has taken many of us to Cape Town – for one reason:

There is so much meat in Cape Town that the men will grind up their teeth, long before they finish the meat!

17

♩ = 100

Cl in B *sf* *f* *più* *sfp*

Vn 1 *sf* *sfp* *f* *marc.*

Vn 2 *f*

Even now, Cape Town is the place where meat never runs out.

I have made up this song about the train...

$\text{♩} = 120$  [ Beer Song ]

Cl in B

Vn 1

Vn 2

Va

Vc

*f*

*sfp*

*pp*

*p*

*dolce espress.*

*gliss.*

hit the string in the style of the uhadi

...that takes us from Mthatha as it passes Mabele on its way to Cape Town. This train takes us from our homes, to places that we've never known before – and to a new home.

Va

Vc

*mf*

*espress.*

*gliss.*

*mf*

\* The isitolotolo part will be improvised by Madosini and will thus differ in detail, from this notation. As the instrument is very soft, it needs to be amplified. The amplification should gradually increase so as to create a continuous crescendo until the very end.

Va

Vc

*mf*

*gliss.*

*gliss.*

*gliss.*

*gliss.*

Va

Vc

*mp*

*gliss.*

*gliss.*

*gliss.*

*gliss.*

44

Va *gliss.*

Vc

51

35 [Early one morning]

Cl in B

Va

*p* *pp* *p* *pp*

57

Cl in B

Va

*mp* *p*

62

Cl in B

Vn 1

Vn 2

Va

*pp* *poco f* *poco f* *pp* *poco f*

67

74 **36** [ Al lê die berge  
nog so blou ]

Cl in B

Vn 1

Vn 2

Vc

*molto espress.*

*poco f*

*pp*

*mf*



80

Vn 1

Vn 2

Vc

*mp*

*poco f*

*pp*

*mp*

*pp*



85 **37** [ Song of the  
'River Side Roses' ]

Cl in B

Vn 1

Vn 2

Va

Vc

*pp*

*p*

*mp*

*poco f*

*dim*

*p*

91

Cl in B

Vn 1

Vn 2

Va

Vc

*p*

*mf*

*mp*

97

Cl in B

Vn 1

Va

Vc

*mf*

*mp*

102

38

Cl in B

Vn 1

Vn 2

Va

Vc

*p*

*f*

*gliss.*

*mf*



108

Cl in B

*f* *sfz* *f*

Vn 1

Vn 2

Va

Vc

*f* *f* *f*

*gliss.*

39

114

Cl in B

*ff*

Vn 1

Vn 2

Va

Vc

*ff* *ff* *ff*

118

Cl in B

Vn 1

Vn 2

Va

Vc

*f*

122

# VI. Ndibona uMadiba Sophitsho

(I see Madiba)

♩ = 180

Vn 1 *p* *mf* *sf* *cresc.*

Vn 2 *pp* *cresc.* *mf* *sf* *cresc.*

Va *pp* *cresc.* *mf* *sf* *cresc.*

Vc *pp* *cresc.*

I have seen Madiba! I see Madiba! I see you Madiba!

Cl in Bb *f* *sf* *sfz*

Vn 1 *f* *sf* *poco f*

Vn 2 *f* *sf* *poco f*

Va *f* *sf*

Vc *sfp*

40

♩ = 92

Cl in Bb *col legno (imitating sound of umrhube)*

Vc *f*

Voice

A - e je - we - na Ndibona Ma-di-ba-So - phi tsho Ndibona Ma-di-ba-So - Phi - tsho

**41** cantabile

23

Cl in Bb

*poco f espress.* [Ndibona Madiba Sophitsho]

Vn 1

Vn 2

*mf*

Va

*poco f*

*meno*

Vc

Voice

Nan-go Ma-di-ba So - phi tsho Ah! A - e je - we - na Oh Nan-go Ma-di-ba So

32

Cl in Bb

*meno*

Vn 1

Vn 2

Va

*p*

*mp*

*meno*

Vc

Voice

phi tsho Nan-go Ma - di-ba So - phi tsho Nan-go Ma-di-ba So - phi tsho Nan-go Ma-di-ba So - phi tsho

**42**

39

Vn 1

*poco f*

*espress.*

*dim.*

*mp*

Vn 2

*poco f*

*mp*

*dolce*

Va

*mf*

*mp*

Vc

Voice

A - e je - we - na A - je - wa mh Nan-go Ma-di-ba So - phi tsho Ah Ah Nan-go Ma-di-ba So

48

Cl in Bb

Vn 1

Vn 2

Va

Vc

Voice

*p* *meno* *dim* *f* *f*

Phi - tsho Ah! — je - ma ma Nan-goMa-di-baSo - phi tsho Au - jo - je we - na Jo, jo, je - we - na

57

Cl in Bb

Vn 1

Vn 2

Va

Vc

Voice

*meno* *meno f* *meno f* *meno f*

Ah — Ah — Nan-goMan-de la So - Phi - tsho Nan-goMan-de la So - phi tsho NdibonaMan-de la So -

**44** play while grumbling or singing;  
imitate coarseness of the Xhosa 'throat singing'

64

Cl in Bb

Vn 1

Vn 2

Va

Vc

Voice

*poco f* *poco f* *dim.* *p* *poco f* *meno* *dim.* *sempre dim.*

phi tsho Ah — je - we - na Jo —

45

74 indication of overtone melody ('whistling')

Mhrube

85

Mhrube

46

cantabile

I see you, Madiba. I can see that you have paved the way. You have opened doors for the people.

96

Cl in Bb

*poco f*  
sord.

[Ndibona Madiba Sophitsho]

Vn 1

*p*

sord.

Vn 2

*p*

sord.

Va

*p*

sord.

Vc

*p*

Mhrube

47

You have shown us how to work together. Because of you we can sing together – because of your deeds, Madiba!

106

Cl in Bb

*mp*

cantabile

Vn 1

*poco f*

*dim.*

Vn 2

*mp*

Va

*mp*

Vc

*p*

Mhrube

48

I see you Madiba, Sopitsho. I thank you. Your work is praiseworthy. I see you, Madiba. We see you, all of us.

play while grumbling or singing;  
imitate coarseness of the Xhosa 'throat singing'

116

Cl in Bb

*poco f* *dolce* *mp* *dolce* *p* *pp*

Vn 1

Vn 2

Va

Vc

*p* *dolce* *p* *poco pont.* *dim* *mp* *sempre dim.*

Mhrube

49 ♩ = 180

127

Vn 1

Vn 2

Va

Vc

*ord.* *p* *pp* *f* *senza sord.* *cresc.* *f* *senza sord.* *cresc.* *f* *senza sord.*

Mhrube

attaca VII.

136

Cl in Bb

*f* *sf* *ff* *acc.*

Vn 1

Vn 2

Va

Vc

*cresc.* *sf* *f* *ff* *ord.* *f* *ff* *f* *ff*

## VII. Hlakula ntokazi

(Till your land, old woman!)

$\text{♩} = 60$

Cl in Bb *f* *espress.* *mf* *dim.*

Vn 1 *f* *espress.*

Vn 2 *f* *espress.*

Va *f* *espress.*

Vc *f* *espress.*

8 50

Cl in Bb *p* *p* *espress.* *p* *dolce*

Vn 1 *fpp* *p* *dolce*

Vn 2 *fpp* *p* *dolce*

Va *pp* *p* *dolce*

Vc *pp* *p* *dolce*

16

I am Madosini from Libode, I've told you about my music. This is my story.

Cl in Bb *mp*

Vn 1 *p*

Vn 2 *p*

Va *p*

Vc *p* *fpp*

Till your land woman, till it! You always complain that nobody helps you you to plant!

**51** *acc.* *più mosso*  $\text{♩} = 72$  *allarg.*

Vn 1 *mf*

Vn 2 *mf* *pp*

Va *f* *sfp* *pp*

Vc *cresc. molto* *f* *mf* *pp*

*3* *3* *3*

**52** *(narrator speaks softly again)* *Tempo I*

Cl in Bb *pp* *poco f*

Vn 1 *p* *poco f*

Vn 2 *mf*

Va *mp*

Vc *p* *poco f*

I have done what I could. I can do no more. I have planted my songs. If your hearts have heard them I would be very happy.

**53** *(scold again:)* *più mosso*  $\text{♩} = 80$

Cl in Bb *pp* *sf* *f*

Vn 1 *pp* *sf* *poco f*

Vn 2 *pp* *sf* *poco f*

Va *pp* *marc.* *p secco* *sf* *f*

Vc *p secco* *sf* *f* *3*

Yes, woman I am talking to you! You complain so much that you don't even see what is happening around you!



Everything has been done for you, but, if you don't do something about the weeds, it will all have been in vain!

47 **allarg.** 54  $\text{♩} = 116$

Cl in Bb *sfp* *p* *dim.*

Vn 1 *sf marc.*

Vn 2 *mp secco* *pp* *dim.*

Vc *dim.*

Uhadi { *overtones*  
*bass*

54

Voice *etc.*  
Ho\_\_\_\_\_ hla-kul' nto-ka - zi, ho\_\_\_\_\_ hla kul a nto ka

Uhadi {

60

Voice  
zi, ho\_\_\_\_\_ hla-kul-a ntoka zi, ho\_\_\_\_\_ hla-kul' nto-ka -

Uhadi {

66 55 *poco f*

Voice  
zi Ho\_\_\_\_\_ hla-kul' nto - ka...

Uhadi {

72

Cl in Bb

Voice

Uhadi {

78

Cl in Bb

Voice

Uhadi

Ho\_\_\_\_\_ hla kula nto ka- zi, ho\_\_\_\_\_ hla kula nto ka- zi, ho\_\_\_\_\_ hla kula nto ka...

84

Cl in Bb

Va

Vc

Voice

Uhadi

56 No, I don't want to hear your complaints anymore!  
acc.

ruvvido

*sf* *f*

90

Cl in Bb

Vn 1

Vn 2

Va

Vc

We have done everything for you.  
Ai, ai, ai - you must do your part as well.

*f* *sf* *pp*

*allarg.* *meno mosso*

*pp* *pp* *pp* *poco f*

96

Cl in Bb

Vn 1

Vn 2

Va

Vc

I have played my music for you. It is soft and very quiet. It needs your ears to come into being.  
It needs your care, not your indifference. It needs your hearts to grow strong.

*pp* *pp*

100 **58**  $\text{♩} = 116$  *molto allarg.*

Cl in Bb *tr* *p* *3* *3* *p*

Vn 1 *5*

Vn 2 *V*

Va

Vc *p*

Uhadi

106 **59**

Cl in Bb *3* *3* *3* *p*

Va *poco f*

Voice *3*

Uhadi

112 **60** *più mosso*  $\text{♩} = 80$

Va

Vc *sfz* *3*

Voice

Uhadi

118 *Iyhu! If only you would do some weeding...* *allarg.* *poco meno*

Vn 1 *f* *3* *3* *p*

Vn 2 *f* *3* *mf*

Va *f* *mf*

Vc *pizz.* *f* *arco* *mf* *leggero*

...those mealies would grow so nicely...

61 ♩ = 116

125

Cl in Bb

Vn 1

Vn 2

Va

Vc

Uhadi

*sf*

*pp*

*sempre dim.*

*pp*

133

Cl in Bb

Vc

Voice

Uhadi

*mp espress.*

Ho hla ku-la nto ka - zi Ho

138

Vc

Voice

Uhadi

*f*

hla ku-la nto ka zi Ho hla-ku-la nto ka sa-lu-ta-li ni - nea

143

Vc

Voice

Uhadi

*f*

*ff*

sa-lu-ta-li ni - nea

148

Vc

Voice

Uhadi

153

GP 62  $\text{♩} = 100$

Cl in Bb

Vc

Voice

Uhadi

*p* *mp* *pp*

160

Cl in Bb

Vn 2

Va

Vc

*pp* *p* *mp* *pp* *p* *mp*

167

63 poco più mosso

Cl in Bb

Vn 1

Vn 2

Va

Vc

*p* *mp* *molto espress.* *p* *mf* *mp* *mf* *pp* *mf*

174 allarg. 64

Cl in Bb *sf* *pp*

Vn 1 *sf* *mf*

Vn 2 *sf* *mf espress.* *pp*

Va *sf* *mp* *mf*

Vc *sf* *mf*

180 poco meno mosso

Cl in Bb *p*

Vn 1 *p* *mp*

Vn 2 *p*

Va *p* *p*

Vc *mf* *p*

187 (senza rit.)

Cl in Bb *poco f* *p*

Vn 1 *poco f* *p*

Vn 2 *p* *poco f* *p*

Va *sempre dim.*

Vc *poco f*

SCORE 2

# PROTEUS VARIATIONS

or

## PROTEUS' FLORIFEROUS TEMPERS

A musical portrayal of selected South African PROTEACEA

for

symphony orchestra

commissioned by *Deutsche Welle Radio*

for the South African National Youth Orchestra (SANYO)

dedicated to the Betty's Bay Hack Group

first performance: Cape Town, 13.7.06

HANS HUYSEN

Stellenbosch 2006

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This work is discussed in Volume I, Chapter 10:

VARIATIONS ONLY: DIVERSITY AS THEME

A recording is provided on CD 2, tracks 1-8:

Proteus Variations		[25:14]
1. AULAX	Call and Response	[2:25]
2. DIASTELLA	Chase and Cavalcade	[1:54]
3. MIMETES	Chorale	[2:13]
4. LEUCADENDRON	Continuum	[2:47]
5. SERRURIA	Cavatina	[4:02]
6. LEUCOSPERMUM	Coils and Curls	[2:24]
7. OROTHAMNUS	Canzona	[5:48]
8. PROTEA	Cape Chaconne	[3:46]

## INSTRUMENTATION

2 fl (picc)  
 2 ob  
 2 cl in Bb (bass cl)  
 2 bn  
 1 contra bn

4 hn  
 2 tp  
 3 tb  
 1 tuba

timpany  
 cymbal  
 crotales  
 Glockenspie  
 2 woodblocks  
 claves  
 5 temple blocks  
 4 tom toms  
 tamtam  
 snare drum  
 double bell

harp

strings

(Score in C)

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2. DIASTELLA	Chase and Cavalcade	66
3. MIMETES	Chorale	75
4. LEUCADENDRON	Continuum	80
5. SERRURIA	Cavatina	93
6. LEUCOSPERMUM	Coils and Curls	105
7. OROTHAMNUS	Canzona	118
8. PROTEA	Cape Chaconne	133



# Proteus Variations

## or Proteus' floriferous tempers

A musical portrayal of selected South African PROTEACEAE

for orchestra

commissioned by Radio Deutsche Welle for the SANYO 2006

### 1. Aulax

#### Call and Response

Hans Huyssen

$\text{♩} = 108$  sord. poco rubato a tempo

Trp 1 *sfp* *p* *fp* *mf* *poco f*

Trp 2 *p* *fp* *p*

Cymbal metal mallet l.v. *pp*

Crotales *f* *sfz* *pp* *mf*

Glocken-spiel *sfz* *mf* *p*

Vn I *sfz* *sfz* *mp* espress. *sfz*

Vn II *sfz* *poco cresc.* *fp* *mf* *sfz*

Va *sfz* *sfz* *fp* *mp* *fp* *poco f*

Vc *p* *sfz* *poco f*

Db *p* *sfz*

[illegible]

[illegible]

$\text{♩} = \text{♩.} = 108$

$$2+3+2+2+3$$

60

27  $\text{♩} = 108$

Picc *mp* *poco f* 3 3

Fl 1 *p* *mf* *poco f* 3 3

Ob 1 *p* *mf* c.f. *f* 3 3

Ob 2 *f* 3 3

Cl 1 *cresc.* *poco f* 3 3

Bass Cl *poco f* *mp* 3 3 change to Cl.

Bn 1 *poco f* *p*

Bn 2 *p*

Hn 1 *mf* *sfz* *+*

Hn 2 *mf* *sfz*

Hn 3 *mf* *sfz*

Hn 4 *poco f* *p*

Double Bell *mf*

Wood-blocks 3+3+3+3 *mf*

Crotales (l.v.) *sfz*

Vn I *sfz* *sfz* *poco f espress.*

Vln II *sfz* *sfz*

Va *poco f espress.*

Vc *sfz* *sfz*

Db *sfz* *sfz*

allarg. a tempo

poco rall.

meno mosso  $\text{♩} = 96$

33

Fl 1

Vn I

Vln II

Va

Vc

Db

*cresc.* *f* *p* *sfz* *mp* *espress.*

*cresc.* *f* *p* *sfz* *mp* *espress.*

*mf* *cresc.* *f* *p* *espress.* *sfz* *mp* *espress.*

*cresc.* *f* *p* *sfz* *p*

*cresc.* *sfz* *f* *p* *sfz* *p*

*cresc.* *sfz* *f* *p* *sfz* *p*

*cresc.* *sfz* *f* *p*



41

Picc

Double Bell

Vn I

Vln II

Va

Vc

Db

$\text{♩} = 108$   
2+3+2+2+3

*mp* *dim.*

*p* *pp* *pp* *pp*

*p* *pp* *pp* *pp*

*pp* *pp* *pp* *pp*

*pp* *pp* *pp* *pp*

*pp* *pp* *pp* *pp*

*pp* *pp* *pp* *pp*

*p* *p* *p* *p*

*p* *pp* *pp* *mf*

51

Picc *c.f.* *poco f*

Fl 1 *c.f.* *f espress.* *fp* *poco f*

Ob 1 *c.f.* *p* *poco f*

Ob 2 *poco f*

Cl 1 *c.f.* *f espress.*

Cl 2 *c.f.* *fp* *c.f.*

Bn 1 *mp*

Bn 2 *mp*

Hn 1 *mf* *mf*

Hn 2 *mf* *mf*

Hn 3 *sf*

Double Bell *p*

Wood-blocks *mf marcato* *sf* *mp* *sf* *mf* *sf* *mp*

Va *mf*

Vc *mf* *p*

Db *p*

5

57

Picc *p* *mp* *mf* *p*

Fl 1 *p* *mp* *f* *p*

Ob 1 *mf*

Ob 2 *mf*

Cl 1 *mf*

Cl 2 *mf*

Bn 1 *mp*

Bn 2 *p*

Hn 1 *mp* *mf* *p*

Hn 2 *mp* *mf*

Tpt 1 *sord.* *sfz* *sord.* *sfz*

Tpt 2 *sfz* *sfz* *sfz*

Double Bell

Wood-blocks *sf*

Crotales *sfz* *l.v.* *sfz*

Glockenspiel *sfz* *mp*

Harp *sfz* *sfz* *sfz* *sfz* *p*

Vn I *sfz* *sfz* *sfz* *sfz*

Vln II *sfz* *sfz* *sfz* *sfz*

Va *sfz* *sfz* *sfz*

E# F# G# A  
B C D

G# G#



*poco allarg.* *a tempo*  $\text{♩} = 108$  *poco acc.*  $\text{♩} = \text{♩}$

63

Picc *change to flute*

Fl 1 *p*

Cl 1 *p*

Bn 2 *p* *p*

Hn 1

Double Bell *2+3+2+2+3* *p*

Wood-blocks *pp*

Harp *2+3+2+2+3* *E♭ E#* *poco f* *E♭ G ♭* *cresc.* *B♭* *F♯* *C#*

Vn I *p* *sfz*

Vln II *p* *sfz*

Va *sfz*

Vc *sfz* *pp*

Db *1. Solo pizz.* *2+3+2+2+3* *p secco* *sempre dim.*

## 2. Diastella

### Chase and Cavalcade

♩ = 120

Harp

E F# G A *mp*  
B C# D

Vn I *f* *espress.*

Vn II *f* *p* *f* *p* *f* *p*

Db *p*

72

Tpt 1 *sf* *sf*

Tpt 2 *sf* *sf*

Trb 1 *sf* *sf*

Snare *secco* *fp*

Harp *mf* *f*  
D# G# D#

Vn I *f* *p* *f* *p* *f* *p*

Vln II *f* *p* *f* *p* *f* *p*

Va *pizz.* *mf*

Vc *pizz.* *mf*

Db *Tutti* *(pizz.)* *mf*

[illegible]

68

69

92

Fl 1 *f p* *f p* *cresc.*

Fl 2 *f p*

Ob 1 *f f* *f*

Ob 2 *f p* *f p*

Cl 1 *f p* *f p* *f*

Cl 2 *f p* *f*

Bn 1 *f p* *f p*

Bn 2 *f p*

Cymb *p pp* *p* *cresc.*

Snare *p sf* *p* *cresc.*

Vn I *mp* *cresc.*

Vln II *poco f espress.* *mp* *cresc.*

Va *mp* *cresc.*

Vc *p espress.* *cresc.*

Db *mp*

98

Fl 1 *f* *p*

Fl 2 *f* *p* *p espress.*

Ob 1 *f* *p* *p espress.*

Ob 2 *f*

Cl 1 *f* *mp*

Cl 2 *f* *p*

Bn 2 *f*

Tpt 1 *sfz* *mp*

Tpt 2 *sfz* *mp*

Trb 1 *sfz* *mp*

Cymb *p* *sf*

Snare *sf* *mp*

Harp *p*

Vn I *f* *mp* *p* *pizz.* *mf*

Vln II *f* *mp* *p* *pizz.* *mf*

Va *f* *mp* *pizz.* *mp* *arco* *mf* *arco*

Vc *f* *div.* *sf* *mp* *pizz.* *mp* *arco* *f*

Db *f* *sf* *mp* *p* *pizz.*

104

Fl 1 *mf* *mp* *p* *pp*

Fl 2 *mf* *mp* *pp*

Ob 1 *mf* *mp* *p* *pp*

Ob 2 *mp* *pp*

Cl 1 *mf* *mp* *pp*

Cl 2 *mp* *pp*

Bn 1 *mf* *p* *pp*

Bn 2 *mf* *p*

Cymb

Harp *mp* *p* *pp*

Vn I *arco* *p espress.* *pp*

Vln II *p espress.*

Va *Solo arco* *p*

Vc *Solo* *pp*



rubato - poco meno mosso

114 Ritorno - poco meno mosso

Picc *p*

Harp *mp marcato* *espress.*

Vn I *mp* *Solo* *p*

Vln II *Solo* *arco* *p*

Va *p*

Vc *p*

10

120

Picc *pp*

Ob 1 *pp espress.*

Ob 2 *pp marcato*

Harp *pp* F# C# *pp* G#

Vn I *p* *p* *mp*

Vln II Solo pizz *p* arco *mp*

Va *pp*

Vc *p* pizz *pp* pizz

Db *pp*

**11** più mosso

♩ = 128

acc.

♩ = 132

125

Picc *f*

Fl 1 *f*

Ob 1 *f*

Cl 1 *f*

Cl 2 *f*

Bn 1 *f*

Bn 2 *f*

Tpt 1 *sf* *p* *sf* *sf*

Tpt 2 *sf* *p* *sf* *sf*

Trb 1 *sf* *p* *sf* *sf*

Cymb *p* *p* *secco* *mf*

Snare *sf* *fp* *sfz*

Harp *sf* *f* *G#* *p* *f* *G#* *G#*

Vn I *Tutti* *f* *arco* *f* *fp* *pizz.*

Vln II *Tutti* *f* *arco* *f* *p* *f* *pizz.*

Va *sfz* *f* *arco* *f* *p* *f* *pizz.*

Vc *sfz* *f* *pizz.* *f* *arco* *f* *pizz.*

Db *sfz* *f* *arco* *p* *f*

## 3. Mimetes

## Chorale

130  $\text{♩} = 116$  a 2

Ob 1 *poco f marcato*

Cl 1 *mp*

Cl 2 *mp*

Bn 1 *poco f marcato*

Bn 2 *mp*

Vn I (unisono) *f dolce*

Vln II *arco*

Va *f dolce*

Vc *arco* *f espress.*

Db *f dolce*

*mf* *cresc.*

**12**

Ob 1 *mf* *cresc.*

Ob 2 *più f marcato* *cresc.*

Cl 1 *cresc.*

Cl 2 *cresc.*

Bn 1 *cresc.*

Bn 2 *più f marcato* *cresc.*

Vn I *più f*

Vln II *più f*

Va *più f*

Vc *più f*

Db *più f*

142

Ob 1

Ob 2

Cl 1

Cl 2

Bn 1

Bn 2

Vn I

Vln II

Va

Vc

Db

*f*

*mf*

*cresc.*

*f*

*sempre f*

77

15

78

177

Fl 1

Ob 1

Cl 1

Cl 2

Bn 1

Bn 2

Hn 1

Hn 2

Hn 3

Hn 4

*mf*

*mf*

*mf*

*mp*

*espress.*

*mp*

*mp*

*mp*

*mp*

*espress.*

*mp*

*espress.*

[illegible]

# 4. Leucadendron

## Continuo

♩ = 132

191

Fl 1

Ob 1

Ob 2

Cl 1

Bn 1

Bn 2

Hn 1

Tpt 2

Double Bell

Wood-blocks

Temple Blocks

Tom-tom

Timp

*p*

*mp*

*p*

*mp*

*p*

*mp*

*p*

*poco a poco cresc.*

*p*

*mp*

*p*

*poco a poco cresc.*

*p*



16

197

Fl 1

Ob 1

Cl 1

Cl 2

Bn 1

Bn 2

Contra Bn

Hn 1

Hn 2

Tpt 1

Tpt 2

Double Bell

Wood-blocks

Temple Blocks

Tom-tom

Timp

*mf*

*mf*

*pp*

*mp*

*cresc.*

*p*

*f*

*mf*

*mf*

*mf*

*mf*

*mp*

*mf*

*mf*

*p*

*mf*

*mf*

*p*

*mp*

*cresc.*

*f*

*pp*

(phrase with Tom Tom)

(phrase with clarinet)

203

Picc *p*

Fl 1 *mp*

Cl 1 *mf* *sfz*

Cl 2 *mf* *sfz* *mp*

Bn 1 *poco f*

Contra Bn *poco f*

Tpt 1

Tpt 2 *mp*

Bass Trb *mp*

Double Bell *cresc.*

Wood-blocks *p*

Temple Blocks *mp*

Snare *p*

Tom-tom *mf* *sfz*

Timpani *pp*

17

209

Picc  
 Fl 1  
 Cl 1  
 Cl 2  
 Bn 1  
 Bn 2  
 Contra Bn  
 Hn 1  
 Hn 2  
 Hn 3  
 Tpt 1  
 Tpt 2  
 Trb 1  
 Bass Trb  
 Double Bell  
 Woodblocks  
 Temple Blocks  
 Snare  
 Tom-tom  
 Timp  
 Vn I  
 Vln II  
 Va  
 Vc  
 Db

*mp*  
*poco f*  
*mf*  
*mp*  
*p*  
*poco f*  
*dim.*  
*poco f*  
*meno*  
*p marcato*  
*mp espress.*  
*mp espress.*  
*mp*  
*p*  
*mp*  
*mp*  
*dim.*  
*mp*  
*mf*  
*dim.*  
*p*  
*mf*  
*dim.*  
*poco f*  
*sempre dim.*  
*p*  
*mp*  
*dim.*  
*mf*  
*dim.*  
*mp espress.*  
*mf*  
*sempre dim.*  
*mp espress.*  
*mf*  
*mp*  
*p*

214

Ob 1

Ob 2

Cl 1

Bn 1

Bn 2

Contra Bn

Hn 1

Hn 2

Hn 3

Hn 4

Tpt 1

Tpt 2

Trb 1

Trb 2

Bass Trb

Temple Blocks

Cymb

Snare

Tom-tom

Glockenspiel

Vn I

Vln II

Va

Vc

Db

*p marcato*

*poco f*

*cresc.*

*mf*

*cresc.*

*f*

*1. Solo pizz.*

*Tutti*

*cresc.*

*f*

219

This page contains musical staves for measures 219 through 224. The instruments listed are Ob 1, Ob 2, Bn 1, Bn 2, Contra Bn, Hn 1, Hn 2, Hn 3, Hn 4, Tpt 1, Tpt 2, Trb 1, Trb 2, Bass Trb, Wood-blocks, Temple Blocks, Cymb, Snare, Tom-tom, Glockenspiel, Timp, Vn I, Vln II, Va, Vc, and Db.

The score includes various musical notations such as notes, rests, and dynamic markings like *f*, *p*, *marcato*, *poco a poco cresc.*, and *f unisono*. Measure numbers 219, 220, 221, 222, 223, and 224 are indicated at the top of each system.

224

Fl 1

dim.

Ob 1

Ob 2

Bn 1

Bn 2

Contra Bn

f

Temple Blocks

f

Cymb

f p

f p

Snare

Timp

Vn I

Vln II

Va

Vc

229

Fl 1 *f secco*

Fl 2 *f secco*

Ob 1 *f secco*

Ob 2 *f secco*

Cl 1 *f secco*

Bn 1 *f secco*

Bn 2 *f secco*

Contra Bn *f secco*

Tpt 1 *f secco*

Tpt 2 *f secco*

Trb 1 *f secco*

Trb 2 *f secco*

Bass Trb *f secco*

Snare *mf*

Timp *marc.*

Vn I *cresc.* *f* *sfz* *mf*

Vln II *cresc.* *f* *sfz* *mf*

Va *cresc.* *f* *sfz* *mf*

Vc *cresc.* *f* *sfz*

Db *arco* *sfz*

The image displays a page from a musical score, likely for a symphony, featuring multiple staves for various instruments. The score is written in a standard musical notation with a key signature of one flat (B-flat) and a time signature of 4/4. The tempo is marked as "meno mosso" with a metronome marking of 112. The instruments listed on the left include Flute 1 (Fl 1), Flute 2 (Fl 2), Oboe 1 (Ob 1), Oboe 2 (Ob 2), Clarinet 1 (Cl 1), Bassoon 1 (Bn 1), Bassoon 2 (Bn 2), Contrabassoon (Contra Bn), Horn 1 (Hn 1), Horn 2 (Hn 2), Horn 3 (Hn 3), Trumpet 1 (Tpt 1), Trumpet 2 (Tpt 2), Trombone 1 (Trb 1), Trombone 2 (Trb 2), Bass Trombone (Bass Trb), Snare, Tamtam, Timpani (Timp), Violin I (Vn I), Violin II (Vn II), Viola (Va), Violoncello (Vc), and Double Bass (Db). The score includes various dynamic markings such as *f* (forte), *dolce* (dolce), and *mf* (mezzo-forte), as well as articulation marks like accents and slurs. The page number 234 is visible in the top left corner.



19

241

a 2 a tempo

Fl 1

Ob 1

Ob 2

Cl 1

Cl 2

Hn 1

Hn 2

Hn 3

Tpt 1

Tpt 2

Trb 1

Trb 2

Bass Trb

Snare

Tamtam

Vn I

Vln II

Va

Vc

Db

*f* *espress.*

*poco f* *espress.*

*f* *espress.*

*f* *espress.*

*poco f* *espress.*

*f* *espress.*

*mp* *marcato*

*f* *espress.*

*espress.*

*espress.*

*espress.*

*espress.*

*espress.*

*poco f*

*poco f*

*espress.*

allarg.  
♩ = 96      ♩ = 104

248

Fl 1

Ob 1

Ob 2

Cl 1

Hn 1

Harp

Vn I

Vln II

Va

Vc

Db

*espress.*

*pp*

*p marc.*

*p marc.*

*pp*

*mp*

*pizz.*

*arco*

*mf*

*dim.*

*p*

Eb F G A  
Bb Cb Db

254

Hn 2

Hn 4

Trb 1

Bass Trb

Tamtam

Harp

Va

Vc

Db

*p*

*pp*

soft mallet l.v.

*p*

*pp*

soft mallet l.v.

*sempre dim.*

259

Bn 1

Bn 2

Contra Bn

Tamtam

Harp

Va

Vc

Db

*pp*

*pp*

*pp*

*sempre dim.*

*sempre dim.*

1. desk

l.v.



---

# 5. Serruria

## Cavatina

♩ = 80

(poco rubato) (a tempo)

272

Picc *pp* *p* *p*

Fl 1 *p* *pp* *poco cresc.* *p*

Ob 1 *p espress.*

Cl 1 *p* *pp* *p*

Contra Bn *ppp*

Tamtam *l.v.* *l.v.*

Harp *Ab D $\sharp$*

Db *ppp*

283

poco più mosso *♩ = 84* poco allarg. Tempo I

Picc *mf* *fp* *pp*

Fl 1 *f* *espress.* *fp* *mp* *pp*

Ob 1 *p* *f marcato* *espress.* *fp* *mp* *pp*

Cl 1 *mp* *fp* *mp* *pp*

Hn 1 *mp* *ord.* *pp*

Harp *l.v.* *E $\flat$  F G A $\flat$  B $\flat$  C D* *pp*

Db *ppp*

**poco a poco acc.** **20** **sempre acc.** **con moto**  $\text{♩} = 69$

294

Picc *p*

Fl 1 *p* *mp*

Ob 1 *p espress.*

Ob 2 *p*

Cl 1 *pp*

Bass Cl *pp* *mp* *cresc.*

Hn 1

Snare *p*

Crotales with Glockensp. mallets *mp* *p*

Harp *p* *dim.*

Vn I *p espress.*

Vln II *1. Solo* *sub p espress.*

Va *pp* *pp* *mp* *cresc.* *1. Solo* *sub p espress.*

Vc *pp* *p* *cresc.* *1. Solo* *mf sub p espress.*

Db *poco cresc.* *cresc.* *sfp*

poco pesante

302

Picc *p* *espress.* *dim.* *p*

Fl 1

Ob 1 *f*

Ob 2

Cl 1 *p* *cresc.* *p* *espress.* *f*

Bass Cl *p* *cresc.*

Bn 1 *p* *f*

Bn 2 *mp* *cresc.* *mf*

Tpt 1 *p*

Harp *p*

Vn I *p* *espress.* *dim.* *p* *cresc.* *f*

Vn II *p* *espress.* *cresc.* *f*

Va *Tutti* *p* *cresc.* *f*

Vc *Tutti* *p* *cresc.*

Db *p* *cresc.* *cresc. marcato*

21 Tempo I  
♩ = 80

poco a poco allarg.

♩ = 76

309

Fl 1

Ob 1

Ob 2

Cl 1

Bass Cl

Bn 1

Bn 2

Hn 1

Tpt 1

Snare

Tom-tom

Vn I

Vln II

Va

Vc

Db

*p*

*espress.*

*fp*

*f*

*espress.*

*poco f*

*f*

*espress.*

*dim.*

*f*

*fp*

*p*

(rimshot)

*poco f*

*mp*

*p*

*p*

*poco f*

*mp*

*p*

*espress.*

*p*

*espress.*

*p*

*espress.*

*p*

*espress.*

*p*

*mp*

*espress.*

*dim.*

*f*

*f*



**22** *più mosso*  
♩ = 92

318

Claves *p*

Temple Blocks wood

Cymb felt *pp*

Tom-tom

Harp *p* Db D $\sharp$  E $\sharp$

Vln II *p* 1. Solo sord. *poco f*

Va *p* 1. Solo sord. *poco f*

Va *p* 1. Solo sord. *poco f*



325

Claves *mp* *dim.* *poco allarg.*

Temple Blocks *mp* *dim.* felt *pp*

Cymb *pp*

Tom-tom *pp*

Harp A $\sharp$  B $\sharp$  *mp espress.* Eb Db *pp*

Vln II *dim.* *p*

Va *dim.* *p*

Va *dim.* *p*

**23** **meno mosso**  
♩ = 108

332 c.f. ♩ = 108 ♩ = 108 ♩ = 108

Fl 1 *pp* *f* *mp* *f* *espress.*

Ob 1 *f* *espress.*

Ob 2 *p* *f* *espress.*

Cl 1 *pp* *poco f* *mp* *f* *espress.*

Bass Cl *pp* *poco f*

Bn 1 *f* *espress.*

Hn 1 *poco f* *sfz* *mf*

Hn 2 *poco f* *sfz*

Hn 3

Hn 4 *pp* *mp* *p*

Double Bell *p*

Tom-tom *mp*

Crotales *sfz* *sfz* *sfz* *l.v.*

Vn I *sfz* *p* *p*

Vn II *ord.* *sfz* *sfz* *p*

Va *p*

♩ = 108

338

Fl 1 *sf*

Ob 1 *espress.* *mf*

Ob 2

Cl 1 *c.f.* *mp* *sf*

Bn 1 *poco f* *mp*

Hn 1 *mp*

Hn 2 *mp* *espress.* *mp*

Double Bell *p*

Claves *p* *p*

Tom-tom *p*

Vn I *mp* *mp* *mf* *dim.*

Vln II *mp* *mp* *mf* *dim.*

Va *mp* *mp* *mf* *dim.*

*f pesante*

351

allarg. a tempo poco rall.

Fl 1

Vn I

Vln II

Va

Vc

Db

*p* *espress.* *mp* *espress.*

*mp* *f* *mp* *mp* *espress.*

*p* *mp* *p*

[illegible]

poco a poco acc.

26 con moto

♩. = 69

365

Fl 1 *mp*

Ob 1 *p espress.*

Ob 2 *p espress.*

Bass Cl *mp* *cresc.*

Hn 1 *poco f* *p*

Hn 2 *cresc.* *mf* *p*

Hn 4 *cresc.*

Vn I *p* *poco f*

Vln II *p espress.*

Va *cresc.*

Vc *mf sub p espress.*

Db *mp* *cresc.*

370

Picc *poco f espress.*

Fl 1 *poco f espress.*

Ob 1 *poco f*

Ob 2 *poco f espress.*

Cl 1 *poco f*

Bass Cl *poco f* *p*

Bn 2 *poco f espress.*

Hn 1

Hn 2

Vn I

Vln II

Va

Vc *fp*

Db *fp* *fp*

375

*poco pesante* *allarg.* **27** *poco meno*  $\text{♩} = 60$

Picc *f* *meno f* *pp* *p*

Fl 1 *sub f* *meno f* *pp* *p*

Ob 1 *f* *meno f* *p espress.* *p*

Ob 2 *sub f* *p*

Cl 1 *f* *p espress.*

Bass Cl

Bn 1 *pp*

Bn 2 *sub f* *poco f* *pp*

Hn 1 *f*

Hn 2 *f* *pp*

Hn 3 *f*

Hn 4 *pp*

Tpt 1 *f*

Wood-blocks *mp*

Temple Blocks *mf*

Tom-tom *f*

Harp *f* *p* *mp*  
 EF# GA F# Eb B C# D B D#

Vn I *sub f*

Vln II *f*

Va *f* *pizz.*

Vc *f* *pizz.* *pp*

Db *pp*

rubato  $\text{♩} = 80$ 

383

Picc

Fl 1

Ob 1

Ob 2

Cl 1

Hn 1

Hn 3

Harp

Vn I

Vln II

Va

*p*

*pp*

*cresc.*

*pp*

*p*

*pizz.*

*pp*

*pp*

a tempo

 $\text{♩} = 90$ 

più mosso

 $\text{♩} = 120$  $\text{♩} = 120$ 

388

Ob 1

Hn 2

Hn 3

Hn 4

Tom-tom

Vn I

Vln II

Va

Vc

Db

*p*

*p*

*p*

*p*

*arco*

*p*

*arco*

*p*

*arco*

*p*

*mf*

*p*

*p*

*p*

*f*

*f*

*f*

*f*

*f*

*pizz.*

*f*



# 6. Leucospermum

## Coils and Curls

♩ = 120

392

Picc *f* *sfz*

Fl 1 *f* *sfz*

Ob 1 *f* *sfz* *sfz*

Ob 2 *f* *sfz* *sfz* *f*

Cl 1 *sfz* *sfz*

Cl 2 *f* *sfz* *sfz* *mf*

Bn 1 *sfz*

Bn 2 *sfz*

Cymb *p* *sfz*

Tam-tam *p*

Tom-tom *p* *sfz*

Glocken-spiel *f* *sfz* *sfz*

Vn I

Vln II

Va

398

Picc *f sfz*

Fl 1 *sfz sfz*

Ob 1 *sfz sfz*

Ob 2 *sfz sfz*

Cl 1 *sfz sfz*

Cl 2 *sfz sfz*

Bn 1 *mf sfz*

Bn 2 *sfz mf sfz*

Contra Bn *sfz sfz*

Cymb *p sfz*

Snare *p sfz*

Tamtam *sfz*

Tom-tom *mf*

Glocken-spiel *sfz f*

Vn I *f sfz*

Vln II *f sfz*

Va *f sfz*

Vc *arco f sfz*

Db *arco sfz*

28

poco allarg.

♩ = 104

♩ = 139

404

Picc *fp*

Fl 1 *f dolce*

Cl 1 *f dolce*

Cl 2 *f dolce*

Bn 1 *f*

Bn 2 *f*

Contra Bn *f*

Hn 1 *f*

Hn 2 *f*

Hn 3 *f*

Hn 4 *f*

Tpt 1 *f*

Tpt 2 *f*

Trb 1 *f*

Trb 2 *f*

Bass Trb *f*

Cymb *p* *cresc.*

Tamtam *p* *cresc.* *l.v.*

Tom-tom *sfz*

Glocken-spiel *sfz*

Timp *f* *mp*

Harp *ff* *sfz* *mf*

Vn I *sfz*

Vln II *f*

Va *f*

Vc *f*

Db *sfz*

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411

Picc *f* *sfz* *acc.*

Fl 1 *cresc.* *f* *sfz*

Ob 1 *f* *f*

Ob 2 *f* *f*

Cl 1 *cresc.* *f*

Cl 2 *cresc.* *f*

Hn 1 *f* *sfz*

Hn 2 *mf* *f* *sfz*

Hn 3 *mp* *f* *sfz*

Hn 4 *mp* *f* *sfz*

Tpt 1 *f* *sfz*

Tpt 2 *f* *sfz*

Trb 1 *cresc.* *f*

Trb 2 *cresc.* *f*

Bass Trb *cresc.* *f* *f*

Cymb *sf* *l.v.*

Tamtam *sfz* *l.v.*

Tom-tom

Harp *sfz*

C♯ Db D♯

Vn I *cresc.* *f* *f* *div.*

Vln II *cresc.* *f* *f*

Va *cresc.* *f* *f*

## 29 poco più mosso

♩ = 120

420

Picc *f* *sfz* *sfz* *sfz*

Fl 1 *sfz* *f* *sfz* *sfz*

Ob 1 *sfz* *sfz* *sfz* *sfz*

Ob 2 *sfz* *sfz* *sfz* *sfz*

Cl 1 *sfz* *sfz* *sfz* *sfz*

Cl 2 *sfz* *f* *sfz* *sfz*

Bn 1 *sfz* *sfz* *f* *sfz*

Bn 2 *sfz* *sfz* *f* *sfz*

Hn 1 *sfz* *p* *cresc.* *sfz* *sfz* *sfz*

Hn 2 *sfz* *p* *cresc.* *sfz* *sfz* *sfz*

Hn 3 *sfz* *p* *cresc.* *sfz* *sfz* *sfz*

Hn 4 *sfz* *p* *cresc.* *sfz* *sfz* *sfz*

Trb 1 *sfz* *sfz* *sfz* *sfz*

Trb 2 *sfz* *sfz* *sfz* *sfz*

Bass Trb *sfz* *sfz* *sfz* *sfz*

Temple Blocks

Cymb *p* *sfz* *mp* *sfz*

Snare *p* *sfz* *sfz* *sfz*

Tamtam *p* *sfz* *sfz* *sfz*

Tom-tom *p* *cresc.* *sfz* *sfz*

Glocken-spiel *sfz* *f* *f* *f*

Harp *sfz* *sfz* *sfz* *sfz*

Vn I *sfz* *f* *sfz* *sfz*

Vln II *sfz* *f* *sfz* *sfz*

Va *f*

30 a tempo

♩ = 104

428

Picc *dim.* *p*

Fl 1 *dim.* *p*

Ob 1 *dim.* *p*

Ob 2 *dim.* *p*

Cl 1 *sfz* *dim.* *p*

Cl 2 *sfz* *dim.* *p*

Bn 1 *sfz* *dim.* *p*

Bn 2 *mf* *dim.* *p*

Hn 1 *sfz* *dim.* *p*

Hn 2 *sfz* *dim.* *p espress.*

Trb 1 *sfz* *dim.* *p*

Trb 2 *sfz* *dim.* *p*

Bass Trb *sfz* *dim.* *p*

Wood-blocks *pp*

Cymb *mf*

Snare

Tom-tom *mp* *pp*

Glockenspiel *sf*

Harp *p*

Vn I *p*

Vln II *p*

Va *sfz* *dim.* *p*

Vc *f* *dim.* *p*

Db *mf* *dim.* *p*

E♭ F G♭ A♭  
B♭ C♭ D

435

Ob 1

Ob 2 *mp*

Hn 1 *mp*

Hn 2 *mp*

Hn 3 *mp*

Hn 4 *p* *mp*

Wood-blocks *mp*

Temple Blocks *p* *mp*

Tom-tom

Harp *mf* *cresc.* *mf* Db A $\sharp$

Vn I *mf*

Vln II *mf* *p* *cresc.* *mf*

Va *mf*

Vc *p* *cresc.* *mf*

Db

443

Picc *mp*

Ob 1 *mp*

Ob 2 *mp*

Cl 1 *mp*

Hn 2

Hn 3

Hn 4

Tpt 1 *mp*

Tpt 2 *mp*

Tom-tom *mp*

Timp

Harp *f* *sfz*

Vn I *f* *mf* *sfz*

Vln II *f* *mf* *sfz*

Va *f* *sfz*

Vc *f* *sfz*

Db *f* *sfz*

Ab C# D# A# Cb



31 ♩ = 138

450

Picc *sfz* *f dolce* *f*

Fl 1 *f dolce* *cresc.* *f*

Ob 1 *sfz*

Ob 2 *sfz*

Cl 1 *sfz* *f dolce* *cresc.* *f*

Cl 2 *sfz* *f dolce* *cresc.* *f*

Hn 1 *f dolce* *cresc.* *f*

Hn 2 *f dolce* *cresc.* *f*

Hn 3 *f dolce* *cresc.* *f*

Tpt 1 *sfz*

Tpt 2 *sfz* *cresc.*

Trb 1 *f dolce* *cresc.* *f*

Trb 2 *f dolce* *cresc.* *f*

Bass Trb *f dolce* *cresc.* *f*

Cymb *p* *cresc.*

Tamtam *sfz* l.v.

Tom-tom *sfz*

Timp *sfz*

Harp *sfz* l.v. *mf* *f*

Vn I *sfz* *arco* *mf* *f*

Vln II *sfz* *arco* *mf* *f*

Va *mf* *f*

Vc *mf* *f*

457

Picc

Fl 1

Ob 1

Ob 2

Cl 1

Cl 2

Hn 1

Hn 2

Tpt 1

Tpt 2

Trb 1

Trb 2

Bass Trb

Cymb

Harp

Vn I

Vln II

Va

Vc

*p*

*mf*

*mf*

*p*

*p*

*mp*

*mp*

*mp*

*mp*

*sfz*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

466

Picc

Fl 1

Ob 1

Ob 2

Cl 1

Cl 2

Hn 1

Hn 2

Hn 3

Hn 4

Tpt 1

Tpt 2

Trb 1

Trb 2

Bass Trb

Cymb

Tam-tam

Harp

Vn I

Vln II

Va

Vc

sempre poco rall.

475

Picc *mf* *mp* *mp espress.*

Fl 1 *mf* *mp*

Ob 1 *mp*

Ob 2 *mp*

Cl 1 *mf* *p*

Cl 2 *mf*

Hn 1 *mf*

Hn 2 *mf*

Hn 3 *mf*

Hn 4 *mf*

Tpt 1 *mp*

Tpt 2 *mp*

Trb 1 *mp*

Trb 2 *mp*

Bass Trb *mp*

Cymb *sfz* l.v.

Tamtam *sfz* l.v.

Harp *sfz* *mf*

Vn I *mf* *mp*

Vln II *mf* *mp*

Va *mf* *mp* *poco f*

[illegible]

## 7. Orothamnus

## Canzona

[illegible]

499

poco meno

acc.

♩ = 72

Picc

Fl 1

Ob 1

Cl 1

Bass Cl

Bn 1

Harp

Vc

*p*

*p*

*pp*

*pp*

*pp*

*pp*

*mp*

*cresc.*

Ab

*poco più mosso*  $\text{♩} = 92$  *poco rit.* *poco meno* *allarg.*

505

Picc *f* *p* *mf* *mp* *p* *pp*

Fl 1 *f* *p* *p*

Ob 1 *f* *p* *mp* *p* *pp*

Ob 2 *f* *p* *mp* *pp*

Cl 1 *f* *p* *mf* *p* *pp*

Bass Cl *f* *mf*

Bn 1 *f* *sfz* *p*

Bn 2 *p*

Hn 2 *pp*

Hn 3 *pp*

Tpt 1 *pp*

Tom-tom *poco f* *sfz* *p* *pp* *pp*

Timp *pp* *pp*

Harp

Vn I *mf* *f*

Vln II *mp* *f*

Va *mp* *f* *fp*

Vc *f* *sfz*

Db *mp* *f* *sfz*

**33**

Tempo I

♩ = 80

517

Picc *p espress.*

Fl 1 *pp* *pp*

Ob 1

Ob 2 *p espress.*

Cl 1 *mf* *pp*

Bn 1 *pp* *mf espress.*

Bn 2 *p* *espress.*

Contra Bn *p espress.*

Hn 1 *mp* *p*

Hn 2

Hn 3

Hn 4 *mp* *mp*

Tpt 1 *mf* *p espress.*

Tpt 2 *mf*

Trb 1 *p espress.*

Trb 2 *p espress.*

Bass Trb *p espress.*

Tom-tom

Timp *poco f*

Harp *C#* *poco f marcato*

Vn I *pp*

Vln II *pp*

Va *p espress.*

Vc *p espress.* *p espress.*

Db *p espress.* *mf espress.*



528

Picc *p* *sf* *p*  
 Fl 1 *sf* *mf* *mp*  
 Ob 1 *p* *sf*  
 Ob 2 *p*  
 Cl 1 *p* *sf* *mp*  
 Bass Cl *sf* *mp* *p*  
 Bn 1 *sf*  
 Bn 2 *p* *mf*  
 Contra Bn *sf* *sf* *mf*  
 Hn 1 *pp* *mp* *espress.*  
 Hn 3 *espress.* *sf*  
 Trb 2 *mf* *mf*  
 Harp *p*  
 Vn I  
 Vln II  
 Va *p*  
 Vc  
 Db

539

allarg. **34** Tempo II ♩ = 72 **piu mosso** ♩ = 82 **a tempo** ♩ = 72

Picc *cresc.* *fp*

Fl 1 *mp espress.* *p* *fp* *p*

Ob 1 *poco f espress.* *mp*

Cl 1 *cresc.* *p espress.* *pp*

Bass Cl *cresc.*

Bn 1 *mp espress.*

Bn 2 *p espress.* *mf*

Contra Bn *p espress.*

Hn 1 *mp* *ord.*

Hn 2 *p espress.*

Tpt 1 *sord.* *p*

Tpt 2 *sord.* *p*

Vn I *p* *Solo mp*

Vln II *p*

Va *p*

Vc *p espress.*

Db *p espress.*

piu mosso

♩ = 82

552

Picc *p* *pp* *mp* *fp* *dim.*

Fl 1 *pp* *p dolce* *mf* *fp* *dim.*

Ob 1 *p* *mp* *cresc.* *fp* *p*

Ob 2 *pp* *p* *dim.*

Cl 1 *p dolce* *mf* *fp*

Bass Cl *pp* *p dolce* *cresc.* *fp*

Bn 1 *fp*

Bn 2 *mp* *fp*

Contra Bn *pp*

Hn 1 *pp* *p* *mp*

Hn 2 *p* *pp* *mp* *poco f*

Tpt 1 *p* *fp*

Tamtam *ppp*

Vn I *mp* *cresc.* *fp*

Vln II *mf* *fp* *dim.*

563 *poco meno*  $\text{♩} = 76$  *più meno*

Picc *p* *pp* *p* *pp*

Fl 1 *p espress.* *pp* *pp*

Ob 1 *p espress.* *pp*

Ob 2 *pp*

Cl 1 *pp*

Bass Cl *pp* *pp*

Bn 1

Hn 1 *p* *pp*

Vln II

573 **35** *a tempo*  $\text{♩} = 80$

Picc

Fl 1 *p*

Ob 1

Cl 1 *p*

Bn 1 *p*

Tpt 1 *sord.* *fp* *p* *fp*

Trb 1 *p*

Bass Trb *f* *p*

Vn I *p espress.* *f*

Vln II *p espress.* *f*

Va *p espress.* *f* *p*

Vc *p espress.* *f*

581

Picc *mf*

Fl 1 *mp*

Ob 1 *mp espress.*

Cl 1 *mf*

Bass Cl *p* *mf*

Bn 1 *mf*

Hn 1 *mf*

Tpt 2 Solo *mp* sord.

Vn I *p espress.* *p* *mp*

Vc Solo *p* *dim.* *mf*

588

Picc *mp*

Fl 1 *poco f* *pp*

Ob 1 *p*

Ob 2 *pp espress.*

Cl 1 *pp espress.*

Bass Cl *pp espress.*

Bn 1 *mp*

Hn 1 *mp*

Hn 2 *mp marc.* *pp espress.*

Tpt 1 ord. *mf* *pp espress.*

Vn I Solo *mf*

Va *mf*

Vc *mf*

596

Picc *p* *mf* *sfp*

Fl 1 *mf* *sfp*

Ob 1 *mf*

Ob 2 *mf*

Cl 1 *mf* *espress.*

Bass Cl *mf* *espress.*

Bn 1 *mf* *espress.*

Contra Bn *mf* *espress.*

Hn 1 *mf* *mf* *espress.*

Hn 2 *mf* *espress.*

Hn 3 *pp* *espress.* *mf* *espress.*

Hn 4 *sfz*

Tpt 1 *p* *espress.* *mf* *mf* *espress.*

Tpt 2 *mf* *espress.*

Vn I *mp* *espress.*

Vln II *mp* *espress.*

Va *mp* *espress.*

Vc *mp* *espress.*

Db *mp* *espress.*

606

acc.

poco allarg.

acc.

Picc

Fl 1

cresc.

mf

sfp

Ob 1

mp

cresc.

mf

Ob 2

mp

sfp

cresc.

sfp

Cl 1

mf

cresc.

sfp

Bass Cl

mf

sfp

Bn 1

mf

mp

mf

sfp

f

Bn 2

mp

mf

sfp

Contra Bn

sfp

Hn 1

mf marcato

sfp

Hn 2

sfp

Hn 3

sfp

Hn 4

sfp

Tpt 1

sfp

Tpt 2

sfp

f

sfp

Trb 1

mp

sfp

f

sfp

Trb 2

mf

sfp

f

sfp

Bass Trb

mf

f

sfp

Tom-tom

sf

sf

f

Timp

mp

cresc.

Vln II

sfp

sfp

Va

sfp

sfp

f

sfp

sfp

Vc

pizz.

mp

arco

sfp

Db

mp

sfp

sfp

**37** più mosso  
♩ = 96

615

Picc *sfp* *f*

Fl 1 *sfp* *f*

Ob 1 *sfp* *f*

Ob 2 *sfp* *f*

Cl 1 *sfp*

Bass Cl *f*

Bn 1 *f*

Contra Bn *f*

Hn 2 *f* marc.

Hn 4 *poco f* *f* marc.

Tpt 1 *sfp* *f*

Tpt 2 *sfp* *f*

Trb 1 *f dolce* *mp* *f* marc. *f*

Bass Trb *f dolce* *mp* *f* marc. *f*

Timp *f* marc. *f*

Vn I *sfp* *f* *mf cant.* *f* marc.

Vln II *sfp* *f* *mf cant.* *f* marc.

Va *f*



625

Fl 1 *mp* *mf*

Ob 1 *mf* *cresc.*

Ob 2 *mf*

Cl 1 *mp* *rcresc.*

Bn 1 *f*

Contra Bn *marc.*

Hn 1 *f*

Hn 2 *f*

Hn 3 *f* *f*

Hn 4 *f*

Tpt 1 *f*

Tpt 2 *f*

Trb 1 *marc.* *f*

Bass Trb *marc.*

Timp *marc.* *f* *marc.*

Vn I *sfzp* *sfzp* *sfzp*

Vln II *mf* *cresc.*

Va *mf* *cresc.*

[illegible]

[illegible]

650

Vn I

Vln II

Va

Vc

Db

**poco meno mosso**

$\text{♩} = 88$

660

Vn I

*p* div.

*pp*

*dim.*

*pp*

*dim.*

**poco a poco allarg.**

$\text{♩} = 76$

2 Soli

2 Soli

1. Solo

670

Vn I

2 Soli

*pp*

Vln II

1. Solo

*pp*

Va

1. Solo

*pp*

Vc

1. Solo

*pp*

Db

1. Solo

*pp*

*pp*

*pp*

**rall.**

$\text{♩} = 58$

680

Cl 1

*p*

*pp*

Bass Cl

*p*

Vn I

Vln II

Vc

## 8. Protea

## Cape Chaconne

♩ = 116

691

Cl 1

Cl 2

Hn 1

Hn 3

Tpt 1

Tpt 2

Timp

*pp*

*p*

*mp*

*mf*

*poco f marcato*

*p*

*mf marcato*



698

Ob 1

Cl 1

Cl 2

Bn 1

Bn 2

Hn 1

Hn 3

Tpt 1

Tpt 2

Timp

Db

*mf cresc.*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*poco f marcato*

*poco f marcato*

*pizz.*

*mp*

38

706

Fl 1 *poco f*

Fl 2 *poco f*

Ob 1 *poco f*

Ob 2 *poco f*

Cl 1

Cl 2

Bn 1

Tpt 1 *f secco*

Tpt 2 *f secco*

Trb 1 *f*

Trb 2 *f*

Timp *p* *mf*

Vc *pizz.* *mf marcato* *mf* *sf* *sfz*

Db *mf marcato* *sf* *sfz* *pizz.*

135

717

Fl 1 *f* *f*

Fl 2 *f* *f*

Ob 1 *f* *f*

Ob 2 *f* *f*

Cl 1 *f* *f*

Cl 2 *f* *f*

Tpt 1 *f* *f*

Tpt 2 *f* *f*

Trb 1 *f*

Double Bell *f* *sf*

Temple Blocks *f* *f*

Cymb *sf*

Timp *f* *mf*

Vn I *f* *più f* *f*

Vln II *f* *più f* *f*

Va *f* *più f* *f*

Vc *f* *f*

Db *f* *arco* *pizz.* *sfz* *arco* *pizz.* *sfz*



723

Fl 1 *f* *poco f*

Fl 2 *f* *sfz*

Ob 1 *f* *poco f*

Ob 2

Cl 1 *f* *p* *sf*

Tpt 1 *f*

Tpt 2 *f*

Trb 1

Timp *dim.* *mp*

Vn I

Vln II

Va

Vc

Db *arco* *pizz.* *sfz* *mp*

729

Fl 1 *poco f marc.* *p*

Fl 2 *mf espress.*

Ob 1

Ob 2 *sfz*

Cl 1 *sfz*

Cl 2 *p*

Bn 2 *poco f marc.* *p*

Hn 1 *poco f*

Hn 2 *mp*

Hn 3 *poco f*

Tpt 1 *mf*

Tpt 2 *mf*

Trb 1 *mf*

Timp *mp*

Vc *unis* *pizz.* *mp* *sfz* *mp*

Db *sfz* *mp*

735

Fl 1 *mp* *f*

Fl 2 *mp* *poco f*

Ob 1 *p* *mf*

Ob 2 *p* *poco f*

Cl 1 *mf* *poco f*

Cl 2 *p* *mp* *poco f*

Bn 1 *mf* *poco f*

Bn 2 *f marcato* *poco f*

Contra Bn *poco f*

Hn 1

Hn 2 *f marcato*

Hn 3 *poco f*

Tpt 1 *molto espress.*

Tpt 2 *poco f*

Trb 1

Timp *mf* *più f marc.*

Vc *arco* *f* *più f marc.*

Db *arco* *f* *più f marc.*

140

The image shows a page of a musical score, likely for a symphony, featuring various instruments. The score is written in 2/4 time and includes dynamic markings such as *poco a poco acc.*, *allarg.*, *f*, *mf*, *p*, and *cresc.*. The instruments listed on the left include Fl 1, Fl 2, Ob 1, Ob 2, Cl 1, Cl 2, Bn 1, Bn 2, Contra Bn, Tpt 1, Tpt 2, Trb 1, Trb 2, Cymb, Timp, Vn I, Vn II, Va, Vc, and Db. The score includes various musical notations such as notes, rests, and slurs, along with performance instructions like *poco a poco acc.* and *allarg.*. The page number 750 is visible in the top left corner.

142

767

Picc *p* *mf* *sfz*  
 Fl 1 *p* *mf* *sfz*  
 Ob 1 *p*  
 Ob 2 *p*  
 Cl 1 *mf* *sfz*  
 Cl 2 *mf* *sfz*  
 Hn 1 *sfz*  
 Hn 2 *sfz*  
 Hn 3 *sfz*  
 Hn 4 *sfz*  
 Tpt 1 *sfz*  
 Tpt 2 *sfz*  
 Trb 1 *sfz*  
 Trb 2 *sfz*  
 Cymb *sfz* *p* *mf* *p* *mf* *sfz*  
 Snare *p* *mf* *p* *mf*  
 Tamtam *f* *mf* *mp*  
 Tom-tom *mf* *sfz* *mf* *sfz*  
 Timp *sfz*  
 Vn I *p* *f*  
 Vln II *p* *f*  
 Va *f*  
 Vc *f*  
 Db *f*

776

Ob 1

Ob 2

Cl 1

Cl 2

Bn 1

Bn 2

Contra Bn

Hn 1

Hn 2

Hn 3

Hn 4

Tpt 1

Tpt 2

Trb 1

Trb 2

Bass Trb

Cymb

Tamtam

Timp

Vn I

Vln II

Va

Vc

Db

*f*

*sfz*

*ff*

*mf*

*cresc.*

*p*

*pesante*



45

783

Picc *mf* *mp*

Fl 1 *mf* *mp*

Ob 1 *mf* *mp*

Ob 2 *mf* *mp*

Bn 1 *f* *dim.* *f* *dim.*

Bn 2 *f* *dim.* *f* *dim.*

Contra Bn *f* *dim.* *f* *dim.*

Hn 1 *ff* *ff*

Hn 2 *ff* *ff*

Hn 3 *ff* *ff*

Hn 4 *ff* *ff*

Tpt 1 *f*

Tpt 2 *f*

Trb 1 *ff*

Trb 2 *ff*

Bass Trb *f* *dim.* *f* *dim.*

Tamtam *ff* *sfz*

Timp *f* *dim.* *p* *f* *dim.*

Vn I *f*

Vln II *mp* *f*

Va *mp* *f*

Vc *mp* *f*

Db *mp* *f*

790

Cl 1 *mp* *p*

Cl 2 *mp* *p*

Bn 1 *mp* *p*

Bn 2 *mp* *p*

Contra Bn *mp* *dim.*

Hn 1 *dim.*

Hn 2 *dim.*

Hn 3 *dim.*

Hn 4 *dim.*

Tpt 1

Tpt 2

Trb 1

Trb 2

Bass Trb

Tam-tam

Tom-tom

Timp *mp* *dim.* *p*

Vn I *pp*

Vln II *mp* *pp*

Va *mp* *pp*

Vc *mp* *pp*

Db *pp* *pizz.*

797

Picc *mp* *mp* *cresc.* *f*

Fl 1 *mp* *mp* *cresc.* *f*

Ob 1 *mp* *mp* *cresc.* *f*

Ob 2 *mp* *mp* *cresc.* *f*

Cl 1 *mp*

Cl 2 *mp* *cresc.* *f*

Bn 1 *mp* *mp* *cresc.* *f*

Bn 2 *mp* *mp* *cresc.* *f*

Contra Bn

Tpt 1 *ff*

Tpt 2 *ff*

Trb 1 *ff*

Trb 2 *ff*

Bass Trb *f*

Claves *mp* *p*

Tom-tom *cresc.*

Vn I *mp* *cresc.* *f*

Vln II *p* *cresc.*

Va *p* *cresc.* *f*

Vc *p* *cresc.*

Db *p* *pizz.* *arco* *p*

47

806

Picc *ff* *sempre dim.* *mf*

Fl 1 *f* *sempre dim.*

Ob 1

Ob 2

Cl 1 *ff* *sempre dim.* *mf*

Cl 2

Bn 1 *mf*

Bn 2 *mf*

Contra Bn *dim.* *f* *dim.*

Hn 1 *f*

Hn 2 *f*

Hn 3 *f*

Hn 4 *f*

Tpt 1 *dim.* *f* *dim.*

Tpt 2 *dim.* *f* *dim.*

Trb 1 *dim.* *f* *dim.*

Trb 2 *dim.* *f* *dim.*

Bass Trb *dim.*

Timp *ff* *dim.* *p* *f*

Vn I *f* *mp* *f*

Vln II *f* *mp* *f*

Va *mp* *f*

Vc *f* *mp* *f*

Db *f* *mp* *f*

[illegible]



SCORE 3

# EIS-TAU-TRIO

## AUDIOBOOK SCORE

for

ILIJA TROJANOW'S NOVEL

EIS-TAU

for

saxophones, violin/viola and cello

commissioned by *Ilija Trojanow*

first performance: Vienna, 6.9.11

HANS HUYSEN

Vienna, Stellenbosch, 2011

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This work is discussed in Volume I, Chapter 11

### NOVEL CONFIGURATION: COMPOSITION FOR A NOVEL

A recording is provided on CD 1, tracks 8-13:

EisTau	[29:30]
8. Aufbruch ins Eis	[5:15]
9. Eis	[4:51]
10. Sturm	[3:07]
11. Kreisen	[4:54]
12. Zenos Klage	[6:46]
13. Letzte Reise	[4:40]

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I. (Aufbruch ins Eis)	soprano-saxophone, violin, cello .....	153
<i>"Morgen brechen wir auf. Eine weitere Tour. Mein viertes Jahr. Es steht geschrieben."</i>		
II. (Eis)	soprano-saxophone, violin, cello .....	160
<i>"Eis erklären zu dürfen, versöhnt mich, vorübergehend, mit dem Sterben meines Gletschers."</i>		
III. (Sturm)	alto-saxophone, violin, cello .....	166
<i>"Sturmvögel tanzen durch die Böen, die Ekstase ihres Emporsteigens und Stürzens ist meine flügge gewordenen Sehnsucht..."</i>		
IV. (Kreisen)	alto-saxophone, viola, cello.....	170
<i>"Um mich herum kreisen die Gewässer um die Antarktis, der Ozean und ein Aufgeweckter drehen ihre Runden... ich drehe mich mit dem Zirkumpolarstrom, der in jedem Augenblick einhundertfünfzig Millionen Tonnen Wasser herumwirbelt."</i>		
V. (Zenos Klage)	tenor-saxophone, viola, cello .....	175
<i>"Ich bin es leid unter diesen Umständen Mensch zu sein"</i>		
VI. (Letzte Reise)	tenor-saxophone, viola, cello .....	181
<i>"Ich werde hinausgehen, wenn es dunkelt, ich werde fliegen..."</i>		

(Score in C)



# EisTau-Trio

## I. (Aufbruch ins Eis)

"Morgen brechen wir auf. Eine weitere Tour. Mein viertes Jahr. Es steht geschrieben."

♩ = 112  
Sop-Sax  
Sop-Sax

Hans Huyssen

*scharf*

*f sfz* *f* *sfz*

*pizz* *f* *sfz* *f* *sfz* *f marc.*

*pizz* *f* *sfz* *f* *sfz*

9 *dolce* *pp espress.* *tr*

*dim.* *mp* *arco* *p espress.*

12 **1** *ff*

*pizz* *f* *sfz* *f*

*pizz* *f* *sfz* *f*

18 *sfz* *sfz* *sfz* *f*

*sfz* *f* *sfz* *sfz* *sfz* *sfz*

*sfz* *f* *sfz* *sfz* *sfz* *sfz*

2

27

Sop. Sax *p espress.*

Vn *arco p* *pizz sfz*

Vc *pizz p secco (sempre II)* *sfz*

31

Sop. Sax *sfz* *sub mp* *fp*

Vn *sfz* *arco mp* *sfz*

Vc *sfz* *sfz*

41

3

Sop. Sax *sub mp* *sfz* *mf* *pizz*

Vn *sub mp* *sfz* *mf* *pizz*

Vc *p* *mf*

49

Sop. Sax *sfz* *slap sfz* *ord.*

Vn *arco sfz* *cresc.* *sfz* *pizz sfz* *arco*

Vc *arco sfz* *pizz sfz* *arco*

57 4

Sop. Sax

Vn

Vc

cresc. *sfz* *mp* *f*

cresc. *sfz* *mf* *sfz*

65 GP

Sop. Sax

Vn

Vc

*f* *sfz* *f*

*p* *f* *p* *sfz* *f*

*sfz* *mp* *sfz*

72 GP

Sop. Sax

Vn

Vc

*sfz* *sfz* *mp*

*f*

*mp* *f* *p* *f* *p* *sfz* *f*

79

Sop. Sax

Vn

Vc

*mp* *f* *p* *f* *p* *sfz* *mp*

*f* *sfz* *sfz* *f* *sfz*

*mp* *f* *mp* *f* *mp*

85 5

Sop. Sax

Vn

Vc

*f* *espress.*

*sfz* *mf* *pizz* *f marc*

*pizz* *f marc* *arco*

90

Sop. Sax

Vn

Vc

arco

pizz

arco

pizz

arco

poco *f* marc

94

Sop. Sax

Vn

Vc

ord 6

*f*

cresc.

*sfz*

*sfz*

cresc.

*sfz*

*ff*

*f*

cresc.

*sfz*

*sfz*

101

Sop. Sax

Vn

Vc

7

poco allarg. . . . .

*f*

*sfz*

*dim.*

*p*

*sfz*

*sfz*

*sfz*

*sfz*

*dim.*

*p*

*sfz*

*sfz*

*sfz*

*dim.*

*p*

108

Sop. Sax

Vn

Vc

a tempo

*mp*

*p*

*dim.*

*dim.*

*p*

*p*

poco cresc.

*dim.*

*p*

115

Sop. Sax

Vn

Vc

poco allarg.

8

a tempo

*pp*

senza vibrato

*pp*

*pp*

senza vibrato

*pp*

**9**

126

Sop. Sax

Vn

Vc

*f* *f* *sfz* *f* *sfz*

*mp* *f* *p* *f* *p* *sfz* *mp* *f* *p*

*mf* *sfz* *sfz* *mp* *f* *mp*

**10** a tempo

132

Sop. Sax

Vn

Vc

*sfz* *mp* *pp* arco

*f* *p* *sfz* *f* *sfz* *sfz* *pp*

*f* *p espress.*

**11**

139

Sop. Sax

Vn

Vc

*sempre poco cresc.* *cresc.*

*sempre poco cresc.* *cresc.*

*sempre poco cresc.* *cresc.*

**11**

149

Sop. Sax

Vn

Vc

*p* *H*

*p espress.*

*sub p*

**11**

157

Sop. Sax

Vn

Vc

*cresc.* *p espress.*

*p*

165

Sop. Sax

Vn

Vc

*pp*

172

Sop. Sax

Vn

Vc

*cresc.*

*p espress. cresc.*

*sfz*

*sfz*

*cresc.*

*sfz*

12

178

Sop. Sax

Vn

Vc

*fp*

*fp*

*arco*

*mf*

*mf*

*mp*

*mf*

184

Sop. Sax

Vn

Vc

*mp*

*fp*

*mp*

*fp*

*mf*

*f*

*sfz*

190

Sop. Sax

Vn

Vc

*ff*

*ff*

*ff*

*poco f*

13

198 *allarg.* *a tempo*

Sop. Sax *dim.* *pp* *senza vibrato*

Vn *dim.* *espress.* *pp* *senza vibrato*

Vc *dim.* *p* *pp* *senza vibrato*

207 GP 14 *mp* *f pesante pizz* *f marc.*

215 *slap* *ord.* *f espress.* *pizz* *mf marc.*

Sop. Sax *p* *f espress.* *acc.* *p* *espress.* *mp*

Vn *p* *f espress.* *acc.* *p* *espress.* *mp*

Vc *f espress.* *acc.* *p* *espress.* *mp*

220 *slap* *ord.* *f* *arco* *f*

Sop. Sax *p* *cresc.* *f*

Vn *p* *cresc.* *f*

Vc *pizz.* *p* *cresc.* *f*

224 *a tempo*  $\text{♩} = 112$  *sfz* *sfz pizz* *f pesante*

Sop. Sax *sfz*

Vn *sfz*

Vc *f pesante*

## II. (Eis)

"Eis erklären zu dürfen, versöhnt mich, vorübergehend, mit dem Sterben meines Gletschers."

enthusiastisch  $\text{♩} = 84$ 

Score for S Sax, Vn, and Vc, measures 1-24.

**Measures 1-6:** S Sax (pizz,  $p$ ), Vn ( $f$ ,  $mp$ ,  $sfz$ ,  $sfz$ ,  $sfz$ ), Vc ( $pizz$ ,  $mp$ ,  $p$ ,  $cresc.$ ).

**Measures 7-12:** S Sax ( $mf$ ,  $sfz$ ,  $ff$ ,  $gliss.$ ), Vn ( $sfz$ ,  $sfz$ ,  $f$ ,  $pizz$ ), Vc ( $sfz$ ,  $sfz$ ,  $f$ ).

**Measures 13-18:** S Sax ( $gliss.$ ), Vn ( $sfz$ ), Vc ( $dim.$ ,  $poco f$ ).

**Measures 19-23:** S Sax ( $ord.$ ,  $p$ ,  $p$ ), Vn ( $f$ ,  $p$ ,  $arco$ ), Vc ( $f$ ).

**Measures 24:** S Sax ( $mf$ ), Vn ( $p$ ,  $f$ ), Vc ( $f$ ).



29

S Sax

ord.

Vn

pizz pont.

p

arco

Vc

pizz pont.

poco *f*

*sfz*

*mp*

*sfz*

*mp*

34

S Sax

*mp*

*f* *espress.*

poco allarg.

Vn

pizz. (ord.)

arco

*f*

pizz

arco

Vc

*f*

*sempre meno*

*p*

39

S Sax

*meno mosso*  $\text{♩} = 112$

*pp* gläsern, eisig, statisch

*pp*

Vn

*pp* gläsern, eisig, statisch

*pp*

Vc

arco

*pp* gläsern, eisig, statisch

*pp*

pizz

*poco f marc.*

2 a tempo  $\text{♩} = 84$

47

S Sax

*p*

Vn

arco

*p*

arco

Vc

*mf*

*meno*

51

S Sax

*pp*

*poco cresc.*

pizz.

*p*

arco

*mp*

poco pont.

56  $\text{♩} = 64$  **meno mosso**  $\text{♩} = 112$  **Tempo I**  $\text{♩} = 84$

S Sax *pp* *poco f*

Vn *pp* *p espress.* *pp* *p* *cresc.* *mp* *marc.*

Vc *pp* *mp* *poco f*

*pizz* *arco*

62 **allarg.** **Tempo I**  $\text{♩} = 84$

S Sax *pp*

Vn *poco pont.* *sub p* *sempre dim.*

Vc *poco pont.* *sub p* *sempre dim.*

67 **4**

S Sax *pp* *p*

Vn *ponticello parlando*

Vc *p*

71

S Sax *sub mf*

Vn *mf*

Vc *p* *mf*

75 **5**

S Sax

Vn *pizz*

Vc *f* *f*

81

S Sax

Vn

Vc

arco

*poco f pesante*

pizz

*f*

87

6

S Sax

Vn

Vc

*sfz*

arco

*f*

arco

*f*

arco

*f*

93

S Sax

Vn

Vc

*p*

*f*

pizz

*f marc.*

98

S Sax

Vn

Vc

*f*

*f*

arco

102

7

S Sax

Vn

Vc

*ff*

*f*

*ff*

*f*

*meno*

*ff*

*f*

*meno*

163

107 *poco meno* **8**

S Sax *meno* *p* *pp* *p*

Vn *mp* *pp*

Vc *mp*

112

S Sax *pp*

Vn *p pizz* *pp*

Vc *p marc.*

117 **9** *slap*

S Sax *poco cresc.*

Vn *pizz*

Vc *poco cresc.* *poco f* *mp*

124 *ord.* *f* *p* *mp*

S Sax *f* *p* *mp*

Vn *arco* *f* *p* *mp*

Vc *arco* *p* *mp*

130 *cresc.* *f*

S Sax *cresc.* *f*

Vn *cresc.*

Vc *cresc.*

135 **GP** **10**

S Sax *f* *meno f*

Vn *f* *meno f*

Vc *f* *meno f*

141 **GP**

S Sax *mp* *p*

Vn *mp* *p*

Vc *leggiere mp* *p*

**11** **Tempo I**

147

S Sax

Vn *f* *sfz*

Vc *pizz* *poco f*

153 *poco allarg.*

S Sax *p espress.*

Vn *poco f* *sempre dim.*

Vc *p* *arco*

*meno mosso ma a tempo senza rit.* *change to A-Sax*

159

S Sax

Vn *mp* *sempre dim.* *ppp*

Vc *pp*

# III. (Sturm)

"Sturmvögel tanzen durch die Böen, die Ekstase ihres Emporsteigens und Stürzens ist meine flüchtige gewordenen Sehnsucht..."

$\text{♩} = 96$

Vn *ff sfzp mp sfz*

Alt. Sax *ff sfzp mp cresc. sfz*

Vc *mp cresc. sfz*

$\text{♩} = 108$   
1 *più mosso*

Vn *ff*

Alt. Sax *tr. poco flautando arco ff*

Vc *mf ff mf*

14

Vn *mf espress. f marc.*

Alt. Sax *mf espress. f marc.*

Vc *ff mf f marc.*

21 GP 2

Vn *ff sfzp*

Alt. Sax *ff sfzp*

Vc *mf f*

26

Vn *sfz* *f*

Alt. Sax *sfz* *f*

Vc *f* *cresc.* *ff*

32

Vn *p* *cresc.* *f*

Alt. Sax *p* *cresc.* *f*

Vc *p* *cresc.* *f*

GP 3  $\text{♩} = 96$  poco meno mosso

38

Vn *pp* *p*

Alt. Sax *pp* *p*

Vc *pp*

poco allarg.

46

Vn *pp*

Alt. Sax *pp* *molto f*

Vc

4 più mosso  $\text{♩} = 120$

53

Vn *f*

Alt. Sax *f*

Vc *f*

58

Vn *f* *sfz* *sfz*

Alt. Sax *sfz* *sfz*

Vc *sfz*

65

Vn *f*

Alt. Sax *mf*

Vc *pizz*

71

GP 5 ♩ = 108

Vn *ff* *ff* *ad lib. 8<sup>va</sup>*

Alt. Sax *ff*

Vc *arco* *ff* *ff*

77

Vn *f marc.*

Alt. Sax *mf espress.* *f marc.*

Vc *mf espress.* *f marc.*

84

GP

Vn *ff* *sfz*

Alt. Sax *ff* *sfz*

Vc *mp*



91

*poco allarg.*

**6**

*poco meno mosso*

$\text{♩} = 96$

Vn

Alt. Sax

Vc

*pp*

*pp*

*pp*

3

3

3

3

99

Vn

Alt. Sax

Vc

*p*

*pp*

*p*

*pp*

*p* *espress.*

sempre poco a poco allarg. allarg.

106

Vn *p espress.*

Alt. Sax *p espress.*

Vc 3 3 tr 3

musical score for measures 113-115, featuring Vn, Alt. Sax, and Vc staves. The score includes various dynamics and articulations:

- Measure 113:** Vn starts with a *mesto* tempo marking and a tempo of 136. The Vc part has a *pizz.* (pizzicato) marking.
- Measure 114:** Vn has a *pp* (pianissimo) dynamic. Alt. Sax has a *ff* (fortissimo) dynamic. Vc has a *ff* (fortissimo) dynamic.
- Measure 115:** Vn has a *tempo I* marking. Alt. Sax has a *sfzpp* (sforzando piano) dynamic. Vc has a *f* (forte) dynamic.

## IV. (Kreisen)

"Um mich herum kreisen die Gewässer um die Antarktis, der Ozean und ein Aufgeweckter drehen ihre Runden... Ich drehe mich mit dem Zirkumpolarstrom, der in jedem Augenblick einhundertfünfzig Millionen Tonnen Wasser herumwirbelt."

**poco agitato**  $\text{♩} = 160$

Va *mf* *mp*

Alt. Sax *f* *mp* *mp*

Vc *mf* *f* *mp* *f* *p*

10

Va

Alt. Sax

Vc *f*

19

Va *poco f* *p* **poco allarg.**  $\frac{4}{4}$

Alt. Sax *poco f* *dim.*

Vc

28 **1** **calmo**  $\text{♩} = 72$

Va *dolce*

Alt. Sax *mp* *mp*

Vc *p* *dolce* *pizz* *marc*

33

Va *pp* *p espress.*

Alt. Sax *pp* *arco*

Vc *mf*

38 **2**

Va *poco cresc.* *p*

Alt. Sax *poco cresc.* *p*

Vc *pizz.* *p*

43

Va *meno* *più* *meno*

Alt. Sax *più* *meno* *più* *meno*

Vc

47

Va *espress.* *p*

Alt. Sax

Vc *arco* *mf*

51 **3** *pizz.*

Va *cresc.* *p marc.*

Alt. Sax *pp*

Vc *cresc.* *pp*

56

arco p pizz.

Alt. Sax p espress.

Vc p mf

60

arco pizz. arco GP 4

Alt. Sax p pizz. p

Vc f pp

65

5 160 agitato

Alt. Sax p

Vc pizz. p arco pp

71

Va mp mf mp

Alt. Sax mf mp

Vc mf

80

f espress.

Alt. Sax p

Vc mf espress.

172

87

Va

Alt. Sax

Vc

*mf*

*f*

*poco f*

6  $\text{♩} = 180$   
più mosso

95

Va

Alt. Sax

Vc

*f*

*f*

*mf*

*8vb ad lib.*

*cresc.*

102

Va

Alt. Sax

Vc

*ff*

*poco f*

*mp*

*poco f*

*mp*

*poco a poco allarg.*

7  $\text{♩} = 72$   
Tempo I

110

Va

Alt. Sax

Vc

*p*

*p pizz.*

*p*

115

Va

Alt. Sax

Vc

*più*

*meno*

*più*

*meno*

*meno*

*più*

*meno*

*più*

119

Va

Alt. Sax

Vc

*mf*

arco

123

Va

Alt. Sax

Vc

*p*

GP 8

*pizz.*

*p*

*cresc.*

*pp*

128

Va

Alt. Sax

Vc

*pp*

arco

133

Va

Alt. Sax

Vc

*pp*

*p*

*pp*

*pizz.*

138

Va

Alt. Sax

Vc

*p*

*pp*

arco

*pp*

# V. Zenos Klage

"Ich bin es leid unter diesen Umständen Mensch zu sein"

♩ = 60 / senza tempo

sehr langsam und ausdrucksvoll

Va *poco f* *p* *f* *p* *mf* *pp* *mf* *cresc.*

Va *f* *p*

♩ = 72  
1 Grave (poco più moso)

Va *p* *f pesante*

Ten Sax *pp* *f pesante*

Vc *f pesante*

22 poco acc. a tempo

Va *mf* *meno*

Ten Sax *mf* *meno*

Vc *f pesante* *meno*

32 *cresc.* *f espress.* *p* *acc.*

Ten Sax *cresc.* *poco f* *mp espress.*

Vc *cresc.* *poco f* *p*

43 2  $\text{♩} = 66$   
più mosso

Va  $p$  *cresc.*

Ten Sax  $p$  *espress.* *dolce cantabile*

Vc *pizz*  $p$  *arco*

47  $p$  *poco allarg.*

Ten Sax  $p$

Vc  $p$

52 *a tempo* *poco allarg.*

Va *poco f* *più f* *p dolce*

Ten Sax *poco f* *più f*

Vc *p dolce*

56 *a tempo* 3

Va  $f$   $p$  *poco f*

Ten Sax  $mf$

Vc  $mf$   $p$

61

Va  $p$

Ten Sax  $mp$   $pp$   $mp$

Vc  $pp$



65

Va *mf* *f*

Ten Sax *poco f* *f*

Vc *poco f* *f*

70

4 ♩. = 66

Va *poco f* *espress.*

Ten Sax *p* *pp* *pizz*

Vc *p* *espress.*

74

Va

Ten Sax *arco* *cresc.*

Vc

78

*rubato a piacere* *meno mosso*

Va

Ten Sax *pp* *poco f*

Vc

84

5 ♩. = 132

*allarg.* GP

Va *poco f* *p* *espress.*

Ten Sax *mp* *p* *pp*

Vc *poco f* *p*

92 **6** *agitato*  $\text{♩} = 100$  GP

Va *ff*

Ten Sax *ff*

Vc *ff*

104 *ff*

115 *acc.* **7**  $\text{♩} = 120$

Va *mp* *f* *p* *f* *p*

Ten Sax *f* *f*

Vc *mf* *sfz* *sfz*

122 *sfz* *f* *ff* *mf* *ff*

*pesante* **8**  $\text{♩} = 108$

Va *sfz* *f* *ff* *mf* *ff*

Ten Sax *sfz* *f* *mf* *ff*

Vc *mp* *sfz* *ff*

129 *leggiere*  $\text{♩} = 120$  *pesante* *leggiere*

Va *f* *ff* *f*

Ten Sax *mf* *f* *f*

Vc *f* *mf* *f*

137 *pesante*

Va *ff* *f*

Ten Sax *f*

Vc *f* *ff*

144

Va *f* *ff*

Ten Sax *f* *ff*

Vc *ff* *f* *ff*

9

152

Va *f*

Ten Sax *f*

Vc *f*

163 *poco a poco allarg.*

Va *cresc.* *sempre cresc.*

Ten Sax *cresc.* *sempre cresc.*

Vc *cresc.* *sempre cresc.*

**10** Grave  $\text{♩} = 72$

171

Va *f* pesante *mf* meno *f* espress. poco acc.

Ten Sax *f* pesante *mf* più *mf* *p*

Vc *ff* pesante

(allarg.) (a tempo) **11**

176

Va *f* espress.

Ten Sax *f* espress.

Vc *f* *tr*

181

Va *f* *p* cresc. espress.

Ten Sax *f* *mp* espress. *p*

Vc *f* *p* cresc.

GP acc. **12** scherzando morendo poco più pesante.

186

Va *mp* *p* sempre dim.

Ten Sax *mp* espress. *mf*

Vc *p* *mp* *p*

poco allarg.

196

Va *p* *pp*

Ten Sax *sempre dim.* *p* *pp*

Vc *p* *dim.*

180

# VI. (Letzte Reise)

"Ich werde hinausgehen, wenn es dunkelt, ich werde fliegen..."

**tempo rubato**  $\text{♩} = 112$  **espressivo allarg.** **tempo marcato**  $\text{♩} = 112$

Va *mp* *espress.*

Ten Sax *p* *mp* *poco f* *dim.*

Vc *p* *sf* *poco f* *dim.*

5 **allarg.** **1**  $\text{♩} = 60$  **fast heiter, jedenfalls fließend** **rub.**

Va *mp cantabile*

Ten Sax **a tempo marcato**  $\text{♩} = 112$  *p dolce*

Vc *dim.* *poco f*

10 **tempo dolce**

Va *mf cantabile*

Ten Sax *dim.* *p*

Vc *dim.* *p dolce*

15

Va

Ten Sax

Vc

20 **tempo marcato** ♩ = 112 **allarg.** **2** **dolce, meno mosso**

Va *f* *sub f* *mp* *poco f*

Ten Sax *f* *mp* *poco f*

Vc *sub f* *p*

24 **tempo marcato** **tempo dolce**

Va *f* *mp* *f* *f* *espress.*

Ten Sax *mp* *f marc.* *cresc.*

Vc *f* *mp* *f* *f* *pesante*

28 **allarg. a tempo** **3** **a piacere**

Va *dim.* *p* *cresc.*

Ten Sax *(8)* *ff* *dim.* *pp*

Vc *ff* *arco* *pp*

34 **rubato** ♩ = 112 **tempo marcato** **allarg.** **a piacere**

Va *fp* *p* *f marc.* *dim.*

Ten Sax *p* *f marc.* *dim.*

Vc *f marc.* *meno* *p*

39 **a tempo** ♩ = 80

Va *poco f* *f*

Ten Sax *poco f* *f*

Vc *poco f* *f*

45 **4** poco meno mosso  $\text{♩} = 50$

Va *p*

Ten Sax *p cantabile*  
*pizz.*

Vc *mp* *mf* *arco*

52 **leggero**  $\text{♩} = 66$  **grave come sopra**  $\text{♩} = 50$

Va *pp* *mp dolce* *f marc. cantabile* *f*

Ten Sax *pp* *mf espress.* *poco f*

Vc *pp* *mp dolce* *f marc.* *p dolce* *p*

59 **leggero**  $\text{♩} = 66$  **5**

Va *poco f* *pp* *cresc.* *f espress.*

Ten Sax *pp* *cresc.* *mf*

Vc *poco f* *pp* *cresc.* *mf*

64

Va *f*

Ten Sax *più*

Vc

$\text{♩} = 112$   
69 **tempo marcato** **allarg.**

Va *p*

Ten Sax *f*

Vc *poco f espress.*

71 **6** tempo grave  $\text{♩} = 56$

Va  
Ten Sax  
Vc

74 tempo marcato  $\text{♩} = 112$

Va  
Ten Sax  
Vc

79 **7** poco acc. a tempo  $\text{♩} = 66$

Va  
Ten Sax  
Vc

85 allarg.

Va  
Ten Sax  
Vc

91 tempo marcato **8** allarg. a piacere tempo marc. allarg.

Va  
Ten Sax  
Vc

96 tempo marc. lento rit.

Va  
Ten Sax  
Vc



SCORE 4

CONCERTO  
FOR AN  
AFRICAN CELLIST

for

solo cello, mbira  
and orchestra

commissioned by the SAMRO Foundation for Heleen du Plessis

first performance: Bloemfontein, 19.3.13

HANS HUYSEN  
Stellenbosch, Munich 2012

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This work is discussed in Volume I, Chapter 12

NOVEL CONFIGURATION: COMPOSITION FOR A NOVEL

A recording is provided on CD 2, tracks 9-12:

Concerto for an African Cellist	[28:41]
9. Partida	[11:55]
10. Passacamino	[5:22]
11. Mahororo	[4:45]
12. Mapfachapfacha muMhembero	[6:43]

## INSTRUMENTATION

fl (picc)  
ob  
cl in Bb (bass cl)  
bn  
hn

timpany  
2 woodblocks  
4 temple blocks  
4 congas  
4 tom toms  
tamtam  
cymbal  
shakers  
xylophone

marimba  
mbira  
hosho  
double bell  
various African drums

solo cello

strings

(Score in C)

## CREDITS

Tinashe Chidanyika is hereby acknowledged as author of the *mbira* song *Mahororo*. I thank him for his kind permission to transcribe the song and fully quote it in the third movement of the concerto. As an idiomatically informed masterly *mbira* player, Tinashe has also participated in the premier performance the concerto, patiently and gracefully lending his authentic African voice to the musical dialogue. Finally he must be credited for suggesting the title for the last movement, which perfectly encapsulated the intended affect of the music.

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IV. Mapfachapfacha muMhembero	245

for Heleen du Plessis

## Hans Huyssen

Violoncello Solo

Op. 10, No. 1

6/8

1. I.

poco *f*

*p*

*pp*

*poco f*

*pp*

11

12

ord.

*mp*

*pp*

*poco f*

*pp*

*pp*

*f sfz*

*f sfz*

*f sfz*

17

ord.

*pp*

*mp espress.*

*mf*

*f sfz*

18

ord.

*mf*

*cresc.*

*poco f*

*p*

*f*

22

*sfz*

*p*

*poco f*

*cresc.*

*f espress.*

23

*sfz*

*p*

*poco f*

*cresc.*

*f espress.*

28

*sfz*

*p*

*poco f*

*cresc.*

*f espress.*

29

*sfz*

*p*

*poco f*

*cresc.*

*f espress.*

33

*sfz*

*p*

*poco f*

*cresc.*

*f espress.*

37

*sfz*

*p*

*poco f*

*cresc.*

*f espress.*

41

*sfz*

*p*

*poco f*

*cresc.*

*f espress.*

45

*sfz*

*p*

*poco f*

*cresc.*

*f espress.*

48

*sfz*

*p*

*poco f*

*cresc.*

*f espress.*

Stellenbosch University <https://scholar.sun.ac.za>

♩. = 66

**poco più mosso**

Vc Solo

35

V

1

0

*p*

*f* *espress.*

*dim.*

*mp*

*tr*

*f*

*sfz*

*tr*

*mf*

*sfz*

||

40 pont. saltando

Vc Solo *mp*

Vc Solo *meno f*

*p*

*pp*

*p espress.*

ord.

*p*

48

**Vc Solo**

**meno mosso, rubato** **rubato** **sempre acc.** **a tempo**

$\text{♩} = 66$

45 0 0 II. 3 1 3

*pp* *p espress.*

**Vc Solo**

**meno mosso**  $\text{♩} = 48$   
pizz. dolce

**a tempo**  $\text{♩} = 66$   
arco pont.

**sempre rall.**

**mp** **f marc.** **mf** **sempre cresc.** **ff**

60 2

meno mosso, pesante

68

Vc Solo

1

♩. = 74

più mosso

*f* agitato

Tempo I ♩. = 66

74

Timp

hard mallets

*p*

Vc Solo

*pp*

*mp*

*cresc.*

tr

pont.

ord.

79

Bn

Hn

Timp

Vc Solo

Db

85

Picc

Ob

Cl

Bn

Hn

Glock

Xyl

Vc Solo

Vn 1

Vn 2

Va

Vc

Db

*p* *poco f* *mp espress.* *poco f* *espress.* *p* *sfz* *sfz* *sfz* *sfz* *p* *cresc.* *sfz* *sfz* *sfz* *sfz* *p* *cresc.* *sfz* *sfz* *sfz* *sfz* *p* *cresc.* *sfz* *sfz* *sfz* *sfz* *f espress.* *0*

90

Picc *fp* *fp* *mp* *poco f*

Ob *fp* *fp* *mp* *poco f*

Cl *fp* *fp* *mp* *poco f*

Bn *fp*

Hn *fp*

Cymb brush *fp* *pp* *p*

Glock *fp*

Xyl *fp* *pp*

Toms *p*

Vc Solo *fp* *cresc.* *mf* I. II.

Vc *pizz.* *mf*

Db *pizz.* *mf*

poco acc.

*p*

100

change to flute

meno mosso, rubato

rall.

Picc

Ob

Cl

Bn

Hn

T B

Toms

Mar

Vc Solo

Vn 1

Vn 2

Va

Vc

*mf*

*p*

*mp*

*mf*

*poco f*

*p*

*f agitato*

*p dolce*

*p dolce*

*p dolce*

*p dolce*

*tr*

*tr*

*tr*

*tr*



acc. poco agitato  $\text{♩} = 66$  a tempo

104

Fl *poco f*

Ob *f* *fp*

Cl *f*

Bn *mp espress.*

Cymb *pp*

Glock *p* *3* *p* *fp*

Xyl *mf*

Mar *poco f* *sf* *mf* *p* *sf*

Vc Solo

Vn 1 *fp*

Vn 2 *fp*

Va *fp*

Vc *arco* *fp*

Db

108 *rall.* (rall.)

Ob

Cl

Bn

Cymb

Glock

Mar

Vc Solo

Vn 1

Vn 2

Va

Vc

Db

*pp* *p* *mf* *agitato* *cresc.* *f* *mf* *leggiere* *cantabile*

*pizz.* *mp* *sfz*

*p*

112

Fl

Ob

Cl

Bn

Hn

Mar

Vc Solo

*poco f* *mf* *espress.* *poco f* *mp* *espress.* *f*

115 poco rall.

Fl *p*

Ob *p*

Cl *p*

Bn *p*

Hn *f marc.* *p*

Glock *mf*

T B *f* *dim.* *mp*

Timp *poco f*

Vc Solo *1. solo* *sfz*

Vn 1 *f* *poco dim.* *mp*

119 4  $\text{♩.} = 60$  *a tempo* poco acc.

Ob *f espress.*

Cl *pp* *f espress.*

Bn *p marc.* *f espress.*

Hn *pp* *f espress.* *ord.*

Cymb *pp* *tr*

Xyl *p*

Mar *mf agitato*

Timp *mp* *p* *dim.* *pp*

Vc Solo *mf agitato*

Va *1. solo* *p espress.* *p*

♩. = 66

124

Fl *mp*

Ob *mf*

Cl *mf*

Bn *mf*

Hn *mf*

Cymb *tr*

Xyl *mf*

Mar *f* *8va*

Vc Solo *f* *f* *espress.*

128

Fl *fp*

Ob *poco f* *p*

Cl *f* *p*

Bn *p*

Hn *p*

Glock *f* *dim.* *p*

T B *f* *dim.* *mp*

Mar

Timp

Vc Solo *marc.* *poco f* *sfz*

132 **poco rall.**

Fl

Ob

Cl

Bn

Hn

Mar

Timp

Vc Solo

*p*

*tr*

136 **5**

Fl

Ob

Cl

Bn

Hn

Mar

*mp* espress.

*p* espress.

*poco più*

*pp*

*p* espress.

*pp*

141

Fl

Ob

Cl

Bn

Hn

pp

Mar

Tim

pp

Vn 2

Va

p

arco

mp

Vc

p

mp

145

6

Fl

Ob

Cl

Bn

Hn

p

p

mp espress.

mp espress.

mf espress.

Mar

Tim

tutti

Vn 1

mp espress.

Vn 2

p

Va

p

Vc

p

mp

Db

p

mp

148

Fl

Ob

Cl

Bn

Hn

Glock

Mar

Vc Solo

Vn 1

Vn 2

Va

Vc

*f* *sfz* *sfz*

*poco f* *sfz*

*mp* *p*

*mp* *poco f* *mp*

*poco f*

*sfz* *marc.* *sfz* *marc.* *sfz*

152 **poco rall.** **allarg.**

Fl *mf*

Ob *espress.* *sempre dim.* *p*

Cl *espress.* *mp espress.*

Bn *p*

Hn *sfz p* *mp*

Mar

Timp *p*

Vc Solo

Vn 1 *mp espress.*

Vn 2 *mp espress.*

Va *mf* *sempre dim.* *mp*

Vc *arco* *mp*

Db *mp*

200



poco a poco acc.

8 poco più mosso

157

Fl *p* poco cresc.

Ob *f* espress. *p*

Cl poco *f*

Bn poco *f* *p* agitato

Hn poco *f*

Glock *p*

Timp *p* agitato

Vn 1 poco *f* espress. poco cresc. *p* agitato senza vib.

Vn 2 poco *f* espress. poco *f* *p* agitato senza vib.

Va *p* agitato senza vib.

Vc *p* senza vib.

Db

163

Fl *p* *cresc.* *mf*

Ob *mf* *mp*

Cl *mp* *mp*

Bn *p* *cresc.*

Hn *mf* *mp*

Glock *f*

Mar *mf* *mp*

Timp *f* *mp* *gliss.*

Vc Solo *ruvvido* *ff*

Vn 1 *mf* *p* *cresc.* *mp*

Vn 2 *mf* *mp* *mf*

Va *mf* *p* *cresc.* *mp*

Vc *mf*

Detailed description: This page of a musical score covers measures 163 to 167. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn) features complex melodic lines with various dynamics including *p*, *cresc.*, *mf*, and *mp*. The brass section (Bassoon, Horn) also has melodic parts with *p* and *cresc.* markings. The percussion section includes Glockenspiel, Maracas, and Timpani, with the Timpani playing a rhythmic pattern that includes a glissando. The string section (Violin 1, Violin 2, Viola, Violoncello) provides harmonic support with melodic lines and dynamics ranging from *mf* to *ff*. The Violoncello Solo part is marked *ruvvido* and *ff*. The score includes various musical notations such as slurs, ties, and dynamic markings.

169

Fl *f* *mp*

Ob *f* *mp*

Cl *f* *mf*

Hn

Glock *f*

Mar *f*

Timp *f* *gliss.* *meno f*

Vc Solo *ff* *meno f*

Vn 1 *f* *mp*

Vn 2 *fp* *mp* *mf*

Va *fp* *mp* *mf*

Vc *f*

Db *fp*

203

This musical score page contains measures 174 through 178. The instrumentation includes Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bn), Horn (Hn), Glockenspiel (Glock), Tam-tam, Timpani (Timp), Violoncello Solo (Vc Solo), Violin 1 (Vn 1), Violin 2 (Vn 2), Viola (Va), Violoncello (Vc), and Double Bass (Db). The score features complex melodic lines with many ties across measures. Dynamic markings such as *f*, *mp*, *mf*, *sfz*, *cresc.*, *dim.*, and *mf dolce* are used throughout. Performance instructions like "l.v." (longa) and "marc." (marcato) are present. The key signature has one flat (F major or D minor), and the time signature is common time (C).

[illegible]

186

Picc

Fl

Ob

Cl

Bn

Glock

T B

Toms

Timp

Vc Solo

Vn 1

Vn 2

Va

Vc

Db

change to Picc.

*mf*

*mp*

*mf*

*mf*

*mf marc.*

*poco f marc.*

*f marc.*

*tr*

*ff*

*f*

*mp*

*f*

*mp*

*f*

*f*

*f marc.*

191

Picc *mp*

Fl *mp*

Ob *mf* *mp*

Cl *mf* *mp*

Bn

Hn *mp*

Glock *mp* *p*

Toms *mp* *sempre dim.*

Timp *mf* *mp*

Vc Solo

Vn 1 *mf* *mp*

Vn 2 *mf*

Va *mf*

Vc *mf*

Db *mf*

196

Picc

Ob

Cl

Hn

Glock

T B

Congas

Vc Solo

Vn 1

Va

Vc

*p*

*pp*

*pp*

*pp*

*p*

*sempre dim.*

1. solo

201

Picc

Hn

T B

Vc Solo

Vn 1

Vc

*pp*

*dim.*

*pp*

*ppp*

(quasi col legno)



9  $\text{♩} = 69$   
quasi cadenza, tempo rubato

207

Picc *dreamily, as though from far* **pp**

Vc Solo **p** **pp legg.** **mp espress. poco pesante**

Vn 1

213 **rubato ad lib.** **a tempo** **GP**

Picc

Vc Solo **mp** **pp**

Vn 1 (1. solo)

219 **rubato ad lib.** **a tempo**

Picc

Cl

Vc Solo **p**

Vn 1

224

Picc

Ob

Cl **espress.** **p**

Vc Solo **mp** **p**

Vn 1

10

230

Ob *mp*

Cl *mp* *p* *p leggiero*

Bn

Hn *mp* *fp*

Timp *poco f*

Vc Solo *mp dolce* *f ruvido*

allarg. comodo agitato

235

Picc

Ob *mp*

Cl *mp* *p leggiero*

Bn *mp* *f* *mp*

Hn

Timp *poco f*

Vc Solo *mp* *f ruvido*

comodo agitato

239

Picc *poco f* *f* *sfz*

Ob *leggero* *poco f* *f* *sfz*

Cl *poco f* *f* *sfz*

Bn *f* *sfz*

Hn *f* *sfz*

Glock *poco f* *f*

Xyl *f* *sfz*

Tam-tam *pp* *poco f* *l.v.*

Mar *f* *sfz*

Vc Solo *p* *cresc.* *f* *sfz* *ff*

Vn 1 *tutti* *poco f* *f* *sfz*

Vn 2 *poco f* *f* *sfz*

Va *f* *sfz*

Vc *f* *sfz*

Db *f* *sfz*

244 change to flute  $\text{♩} = 66$  molto rall.

Picc

Ob

Cl

Bn

Hn

Toms

Mar

Timp

Vc Solo

Vn 1

Vn 2

Va

Vc

Db

*f pesante*

*poco f*

*f espress.*

*f pesante*

*poco f*

*f pesante*

*f pesante*

*f pesante*

*poco f*

*poco f*

*sempre f*

249

11  $\text{♩} = 44$   
pesante espressivo rall.

Cl *f* *p*

Bn *p* *espress.*

Hn *f* *p*

Mar

Timp *marc.*

Vc Solo *molto cantabile*  
*f* *espress.* *sub p*

Vn 1 *mf* *espress.* *sub p*

Vn 2 *mf* *sub p*

Va *mf* *sub p* *espress.*

Vc *mf* *sub p*

Db *mf* *sub p*

213

**più mosso**  $\text{♩} = 66$  **meno mosso, rubato**

255

Fl *sub f* *mf pesante*

Ob *sub f*

Cl *mp* *mf*

Bn *sub f* *f espress.*

Hn *sub f*

Shaker *f*

Toms *mf*

Mar *p*

Vc Solo *f espress.* *tr*

Vn 1 *f espress.* *p* *tr*

Vn 2 *f espress.* *p*

Va *f espress.* *p*

Vc *f espress.* *p*

Db *f espress.*

214

261

acc. a tempo allarg.

Fl *mf*

Ob *mf*

Cl *mf*

Bn *agitato* *p*

Hn *mp* *p*

Cymb *pp*

Glock *mp*

Xyl *p*

Vc Solo

Vn 1 *fp*

Vn 2 *fp*

Va *fp*

Vc

266 **12** a tempo

Fl *mf dolce* *f pesante* rall.

Ob *mp* *f pesante*

Cl *mp dolce* *f pesante*

Bn *mp espress.* *f pesante*

Hn *p*

Cymb *pp* *mp* l.v.

T B *mp*

Mar *mp* *p* *mp*

Vc Solo *mp* *f* *pesante*

Vn 1

Vn 2 *mp* *f pesante*

Va *mp* *f pesante*

Vc *mp* *f pesante*

Db *f pesante*

216



[illegible]

281 *poco acc.*

Picc *p* *mf*

Ob *mp espress.* *p* *mf*

Cl *mp* *cresc.* *p* *mf*

Bn *mp* *mf*

Hn *mp* *mp*

Cymb *mf*

Timp

Vc Solo *tr* *tr* *poco f* *sf*

Vn 1 *mp*

Vn 2 *mp*

Va *p* *mp*

Vc *p*

Db *p*

286

Picc *sf* *fp* *cresc.* 4 *mp* *fp* Flatterzunge

Ob *sf* *fp* *cresc.* 4 *mp* *fp* tr

Cl *sf* *fp* *cresc.* 4 *mp* *fp* tr

Bn *mp* *fp*

Cymb *mp* *f* *mf* *f* l.v.

Vc Solo *f* *espress.* *f*

Vn 1 *sf* *sfp* *mp*

Vn 2 *sf* *sfp* 4 *mp* tr

Va *sf* *sfp* 4 *mp* tr

Vc *mp*

291 *sempre acc.* *rall.*

Picc *fp* *fp* *fp* *fp* *fp*

Ob *fp* *fp* *fp* *fp* *fp*

Cl *fp* *fp* *fp* *fp* *fp*

Bn *fp* *fp* *fp* *fp* *fp* *mp*

Hn *p* *fp* *fp* *fp* *mf*

Toms *mf marc.*

Timp *mf*

Vc Solo *cresc.*

Vn 1 *cresc.*

Vn 2 *cresc.*

Va *cresc.*

Vc *cresc.*

Db *cresc.*

220

295

Picc

Ob

Cl

Bn

Hn

Glock

T B

Toms

Tam-tam

Timp

Vc Solo

Vn 1

Vn 2

Va

Vc

Db

*poco a poco dim.*

*f*

*f*

*marc.*

*f*

*cresc.*

*sfz*

*l.v.*

*fp*

*f*

hard mallets

*l.v.*

*f*

*f*

*ff*

*0*

*f*

*f*

*f*

*f*

*f*

*sfz*

*sfz*

*poco a poco dim.*

299

Picc

Ob

Cl

Bn

Hn

Glock

T B

Toms

Tam-tam

Timp

Vc Solo

Vn 1

Vn 2

Va

Vc

Db

*f*

*mf*

*mf*

*mf*

*mp*

*mp*

*meno*

*meno*

*sfz*

*sfz*

*sempre poco dim.*

*l.v.*

*meno*

*mp*

*mp*

*f*

*f*

*sfz*

*sfz*

222

303

Picc  
 Ob  
 Cl  
 Bn  
 Hn  
 Cymb  
 T B  
 Toms  
 Mar  
 Timp  
 Vc Solo  
 Vn 1  
 Vn 2  
 Va  
 Vc  
 Db

*mf*  
*mp*  
*p*  
*sfz*  
*meno f*  
*1. solo*  
*sfz*

308

Cl

Bn

Hn

Mar

Timp

Vc Solo

Vn 2

Va

*mf*

*mp*

*mf*

*sfz*

*mp*

*p*

*pizz.*

*p*

*dim.*

313

Mar

Timp

Vc Solo

Vn 2

Va

*pp*

*sempre dim.*

*pp*

*p*

GP

317

Picc

Cl

Vc Solo

*pp*

*p*

*pp*

*pp*

*pp* l.

II.

change to flute

change to bass clar.



## II. (Passacamino)

♩ = 72

Score for measures 1-6:

- Bass Cl:** Treble clef, 3/4 time. Notes: G4 (half), A4 (quarter), B4 (quarter), C5 (half). Dynamics: *p*.
- Bn:** Bass clef, 3/4 time. Notes: G3 (half), A3 (quarter), B3 (quarter), C4 (half). Dynamics: *pp*.
- Cymb:** Treble clef, 3/4 time. Notes: G4 (half), A4 (quarter), B4 (quarter), C5 (half). Dynamics: *p*. Includes a "brush" marking.
- WB:** Treble clef, 3/4 time. Notes: G4 (half), A4 (quarter), B4 (quarter), C5 (half). Dynamics: *p*.
- Congas:** Treble clef, 3/4 time. Notes: G4 (half), A4 (quarter), B4 (quarter), C5 (half). Dynamics: *p*.
- Djembe:** Treble clef, 3/4 time. Notes: G4 (half), A4 (quarter), B4 (quarter), C5 (half). Dynamics: *p*.
- Vc Solo:** Bass clef, 3/4 time. Notes: G3 (half), A3 (quarter), B3 (quarter), C4 (half). Dynamics: *mp*. Includes a "3" marking.

Score for measures 7-12:

- Bass Cl:** Treble clef, 3/4 time. Notes: G4 (half), A4 (quarter), B4 (quarter), C5 (half). Dynamics: *p*.
- Bn:** Bass clef, 3/4 time. Notes: G3 (half), A3 (quarter), B3 (quarter), C4 (half). Dynamics: *pp*.
- Cymb:** Treble clef, 3/4 time. Notes: G4 (half), A4 (quarter), B4 (quarter), C5 (half). Dynamics: *p*.
- WB:** Treble clef, 3/4 time. Notes: G4 (half), A4 (quarter), B4 (quarter), C5 (half). Dynamics: *p*.
- Congas:** Treble clef, 3/4 time. Notes: G4 (half), A4 (quarter), B4 (quarter), C5 (half). Dynamics: *p*.
- Djembe:** Treble clef, 3/4 time. Notes: G4 (half), A4 (quarter), B4 (quarter), C5 (half). Dynamics: *p*.
- Mar:** Treble clef, 3/4 time. Notes: G4 (half), A4 (quarter), B4 (quarter), C5 (half). Dynamics: *p*.
- Vc Solo:** Bass clef, 3/4 time. Notes: G3 (half), A3 (quarter), B3 (quarter), C4 (half). Dynamics: *mp*. Includes a "3" marking.

[illegible]

18

Bass Cl

Bn

Hn

Cymb

WB

Congas

Mar

Vc Solo

*mp*

*pp*

*p espress.*

*poco cresc.*

*mp*

*poco cresc.*

*p*

*poco cresc.*

*poco f*

*sf*

*pp*

16

23

Bass Cl *p* *mf* *dim.* *mf*

Bn *p* *mf* *dim.* *3* *3*

Hn *mp*

Cymb *p*

WB

Djembe

Vn 1 *arco* *mf* *3*

Vn 2 *tutti* *mf* *dim.* *3*

Va *poco f* *3* *3* *3*

Vc *poco f* *3* *3* *3*

28

Bass Cl *mf*

Bn *3* *3* *3* *mf*

Hn *poco f*

Cymb *mp* *p*

WB *mf* *mf*

Congas *mf* *dim.*

Djembe *pesante*

Mar *soft mallets*

Vc Solo *pp* *più f*

Vn 1 *3* *3* *3* *pp*

Va *3* *3* *3* *pp*

Vc *3* *3* *pp*

Db *mf*



39

Bass Cl

Bn

Hn

Cymb

WB

Congas

Mar

Vc Solo

Vn 1

Vn 2

Va

Vc

Db

*sfz*

*f*

*sfz*

*f marc.*

*sfz*

*l.v.*

*dim.*

*sfz*

*p*

*f*

*sfz*

*p*

*f ruvido*

*sfz*

*p*

*f*

*sfz*

*p*

*f*

*sfz*

*f ruvido*

18

44

Ob

*p* *poco f* *f*

Bass Cl

*p* *poco f*

Bn

*sfz*

Hn

*poco meno* *f*

Cymb

*p*

WB

*mp* *mf*

Congas

*poco f*

Mar

*mf*

Vc Solo

*tr* *ff*

Vn 1

*p* *f* *sfz* *f*

Vn 2

*p* *f* *sfz* *f*

Va

*p* *f* *sfz*

Vc

*sfz*

Db

*tr*

49

Ob

Bass Cl

Bn

Hn

Mar

Vc Solo

Vn 1

Vn 2

Va

Vc

Db

*f* *espress.*

*ord.*

*tr*

*f marc.*

*mf*

*p*

*tr*

*marc.*

*f* *espress.*

*p*

*cantabile*

*mp*

*p*

*cantabile*

*tr*

*mf*

*marc.*

231

Detailed description of the musical score: The score is for measures 49 to 53. The woodwind section (Ob, Bass Cl, Bn, Hn) and solo violin (Vc Solo) have melodic lines with trills and triplets. The string section (Vn 1, Vn 2, Va, Vc, Db) provides harmonic support with sustained notes and triplets. Dynamic markings include *f*, *mf*, *p*, *mp*, *cantabile*, *tr*, *marc.*, and *ord.*. The page number 231 is at the bottom.

19

♩ = 76

poco meno mosso

55

Vc Solo *f* *espress.* *sfz* *p*

Vn 1 *poco cresc.* *sub p*

Vn 2 *poco cresc.* *sub p*

Va *poco cresc.* *sub p*

Vc *p* *poco cresc.* *sub p*

Db *p* *poco cresc.* *sub p*

20

59

Fl

Ob

Bass Cl

Bn

Vc Solo *p*

Vn 1 *mf*

Vn 2 *mf*

Va *cresc.* *mf*

Vc *cresc.* *mf* *mp pesante*

Db *cresc.* *mf* *mp pesante*



change to Picc.

63

Fl

Ob

Bass Cl

Bn

Vc Solo

Vc

Db

*mp* *cresc.* *poco f*

21

67

Ob

Bass Cl

Cymb

Vc Solo

Vn 1

Vn 2

Vc

*mp* *mf* *f* *mf*

70

Cymb

Vc Solo

Vn 1

Vn 2

Va

Vc

*mp*

*ff*

*sfz*

*mp*

*sfz*

*mp*

*sfz*

*mp*

*sfz*

*mp*

\* Piccolo to imitate sound of a birdcall throughout the following section with piercing, sharp and very focused sound. Avoid exact pitches; play improvisatory, slightly irregularly, but well phrased. Create the impression of a hauntingly evocative bird- or 'spirit-call'.

74

22

Picc

Bass Cl

Bn

Hn

Cymb

Vn 1

Vn 2

Va

Vc

Db

*poco f*

*p*

*p*

*p*

*pp*

*p*

*p*

*cresc.*

*cresc.*

79 *senza tempo* *poco acc.* *rall.* *a tempo, but hesitant* *poco rall.*

Picc *mp* *p espress.* *pp*

Bass Cl *mp* *p* *pp*

Bn *p* *pp*

Hn *p* *pp*

Vc Solo *p* *imitate birdcall*

Vc *poco f* *pp*

Db *poco f* *pp*

84 *senza tempo* **23** *a tempo*

Picc *poco f*

Cymb

Vc Solo

Vn 1 *p*

Vn 2 *p*

Va *p*

Vc *p*

Db *p*

87 *senza tempo* *poco acc.* *rall.*

Picc *f*

Vc Solo *p* *ll.* *l.* *?*

89 *agitato* *calmo*

Picc *poco f* *p*

90 *a tempo* ♩ = 60

Picc *poco f* *f*

Vc Solo *p* *sub pp* ?

93

Picc *mf*

Vc Solo *poco f* I. II. I. II. I. I.

102 *(rubato)*

Picc *mp* *mp* 5

Vc Solo *mf* 2 3 ♀ 3 3 2

109 *(a tempo)* *(rubato)* *change to flute*

Picc *pp*

Vc Solo 2 1 ♀ 2 4 3

attaca III.

### III. Mahororo

Mbira

*p* *p*

4

Vc Solo

mf

pizz.

Voice

O ye - re-re iye, \_\_\_\_\_

Mbira

7

Vc Solo

mp

24

arco

poco *f* espress.

Voice

O ye - re re iye wo, \_\_\_\_\_

O ye - re re iye wo

Mbira

10

Vc Solo

Voice

O-na va-ko-ma-na man-di-re-ge-re-ra

O ye - re-re iye wo \_\_\_\_\_

Mbira

12

Vc Solo

Voice

ndai-ve mud-zi-mu ndai-ga-ra-pa- no \_\_\_\_\_

O - je re re - e \_\_\_\_\_

Mbira

14

Vc Solo

Voice

Mbira

O-na va-ko-ma-na man-di-re-ge-re-ra O ye - re-re iye wo,\_\_\_\_\_

25 This section may alternatively be improvised

16

Vc Solo

Voice

Mbira

ndai-ve mud-zi-mu ndai-ga-ra-pa no\_\_\_\_\_

pizz.

*ff* *mf* 2 5:3

*ff* *mf* *ff*

19

Vc Solo

Mbira

*p* 2 7:6 *f*

*p* *ff*

26 (colla parte with voice)

22

Vc Solo

Voice

Mbira

Va-no re-va nhem - ha va-ko-ma-na, va-no re-va nhem ha va-ko-ma-na,

*p* *cresc.* *ff*

24

Vc Solo *f espress.*

Voice

va-no re-va nhem-ha va-ko-ma-na, va-no re-va nhem-ha va-ko-ma-na, Va-no re-va nhem-ha va-ko-ma-na, va-no re-va nhem-ha va-ko-ma-na,

Mbira

26

Vc Solo *pizz*

Voice

va-no re-va nhem-ha va-ko-ma-na, va-no re-va nhem-ha va-ko-ma-na,

Mbira

28

Vc Solo *f marc.*

Mbira *ff* *p*

27 Improvisatory section

31

Vc Solo *ff* *mf* *2* *5:3*

Voice *ff espress.*

Ma-ho-ro-ro\_\_ a he-re-re\_\_ o-na re-ga-i-ndi-ta-u-re ku-fa-kwa-Ba-ba va-ngu,

Mbira

33

Vc Solo *ff* *f* <sup>2</sup> 7:6

Voice Ma-ho ro ro\_\_ a-he-re - re\_\_ o - na re-ga - i-ndi-ta - u - re ku-fa-kwa-Ba-ba va - ngu,

Mbira

35

Vc Solo arco pizz. *f* arco

Mbira

38

Bass Cl *mp*

Bn *mp*

Hn *p dolce*

Vc Solo

Mbira



41

Bass Cl

Bn

Hn

Vc Solo

Mbira

improvisatory section

pizz.

*f*

*ff*

*mf*

*ff*

44

Bass Cl

Bn

Hn

Vc Solo

Mbira

*f*

*dim.*

*p*

*mp*

*p*

*sub p*

*p*

*p*

*5:3*

*2*

*p*

*mf*

*ff*

*p*

47 **29**

Bass Cl

Bn

Hn

Vc Solo

Voice

Mbira

*arco*

*p espress.*

*pp*

*pp*

O ye - re-re iye wo O-na va-ko-ma-na man-di-re-ge-re-ra O-je re re - e

50

Bass Cl

Bn

Hn

Vc Solo

Voice

Mbira

*mp*

*p*

*pp*

*pp*

*GP*

o na-va ko-ma man di di ri ge re re O - je re re - e

53

58

Fl

Ob

Bass Cl

Bn

Hn

Vc Solo

Vn 1

Va

Vc

Db

*poco f*

*mp*

*p*

*p*

*f espress.*

*p*

*rubato*

*rall.*

♩ = 144

**molto allarg.** **lento**

63

Fl *sfp*

Ob *sfp*

Bass Cl *sfp*

Bn *sfp*

Hn *sfp*

Xyl

T B

Tam-tam *f marc.* *l.v.*

Vc Solo *f* *pp* *sempre poco cresc.* *sfz*

Vc *fp*

Db

♩ = 48

**a tempo** **molto allarg.**

69

Bass Cl *mp* *cresc. molto* *tr* *ff*

Bn *mf* *tr* *ff*

Hn *mf* *tr* *ff*

Tam-tam *p* *f*

Timp *pp* *ord.* *cresc. molto* *f*

Vc Solo *sfz* *p* *poco a poco cresc.* *molto* *tr* *ff*

Va *mf* *tr* *ff*

Vc *p* *ff*

Db *p* *pp* *cresc. molto* *ff*

## IV. Mapfachapfacha

31

♩ = 168  
easygoing

Vc

Bass Cl

Bn

Hn

Bells

Hosho

Mar

Timp

Vc Solo

Va

Vc

Db

medium mallets

1.

2.

poco *f*

*sfz*

*sfz*

*sfz*

clap hands (loud and clearly!)

continuous pattern:

clap hands, loudly

pizz.

poco *f*

pizz.

poco *f*

pizz.

poco *f*

clap hands (loudly!)

32

Ob

Bass Cl

Bells

Hosho

Mar

Vc Solo

Va

Vc

Db

9

poco *f*

*p*

3.

exuberant

*f*

17

Fl

Bass Cl

Bells

Hosho

Mar

Vc Solo

Vn 2

Va

Vc

Db

*mf*

*mf*

*pizz.*

*poco f*

clap hands (loudly!)

33

25

Bass Cl

Bn

Hn

Bells

Hosho

Mar

Vc Solo

Vn 2

Va

Vc

Db

*poco f*

*f*

*sfz*

*f*

V 1 3

V 1 3

32

Ob *f agitato*

Bass Cl *poco f*

Bn *poco f* *cresc.* *meno f* *p*

Hn *p*

Bells

Hosho

Vc Solo *f agitato*

Vn 2 *cresc.* *f sfz*

Va *cresc.* *sfz*

Db *mf*



39

Bn *sempre cresc.*

Bells

Hosho

Conductor *clap hands* *ff*

Vc Solo

Vn 2 *sfz*

Va *sfz*

Db *sfz*

34

47

Fl *ff* *f*

Ob *ff* *f*

Bass Cl *ff* *f*

Bn *ff* *f*

Hn *ff*

Bells

Hosho

Xyl *f*

Mar medium hard mallets *f*

Timp *f*

Vc Solo *ff*

Vn 1 *f* arco

Vn 2 *f*

Va *f* arco *pizz.*

Vc *f* arco *pizz.*

Db *f* arco *pizz.* *f*



55

Fl *mp* *f*

Ob *mp* *f*

Bass Cl *mp* *f*

Bn *mp* *f*

Hn *f*

Bells

Hosho

Xyl *mf* *f*

Mar *f*

Timp *f*

Vn 1 *mp* *mf* *f*

Vn 2 *mp* *f*

Va *mp* *f* arco

Vc *mp* *f* arco

Db *mp* *f* arco

249

62

Fl

Ob

Bass Cl

Bn

Hn

Bells

Hosho

Cymb

Xyl

T B

Congas

Toms

Mar

Timp

Vn 1

Vn 2

Va

Vc

Db

*f* *espress.*

*mp*

*p* *marc.*

*sfz*

*mf* *marc.*

*sfp*

*f* *espress.*

*pizz.*

69

Fl *sfz* *mp* *dim.*

Ob *sfz* *mf* *mp* *dim.*

Bass Cl *sfz* *mf* *mp* *dim.*

Bn *sfz* *mf* *mp* *dim.*

Hn *mp* *dim.*

Bells *mf*

Hosho *mf*

Cymb *sfz*

Congas *sfz*

Toms *sfz*

Timp *mp*

Vn 1 *sfz* *mf*

Vn 2 *sfz* *mf*

Va *mf* *mp* *dim.*

Vc *arco* *mf* *mp*

Db *mf*

77 37

Fl *p* *sempre cresc.* *mf*

Ob *p* *sempre cresc.* *mf*

Bass Cl *p* *sempre cresc.* *mf*

Bn *p* *sempre cresc.* *mf*

Hn

Bells

Hosho

Mar *mf* *f*

Timp *mf*

Vc Solo *poco f marc.* *sfz* *più f*

Vn 1 *mf*

Vn 2 *mf*

Va *mf*

Vc

85

Fl

Ob

Bass Cl

Bn

Xyl

Mar

Timp

Vc Solo

Vn 1

Vn 2

Va

*f*

*sfz*

*fp*

*pp*

*cresc.*

*1. solo*

*p*

92 GP

Fl

Ob

Bass Cl

Bn

T B

Congas

Toms

Vn 1

Vn 2

*mf*

*mp*

*p*

*poco f*

*mp*

*p*

*pp*

*pp*

*pp*

\* The bass and marimba parts in this section (until figure 40) should be seen as a mere suggestion and may be freely varied or even replaced by spontaneous improvisations! Conga and Tom-Tom patterns may be varied slightly, once the groove is established; other percussion instr. may join in ad lib.

### 38 improvisatory section

101

Bells

Hosho

Congas

Toms

Vc Solo

Vc

Db

play as a 'call' to which tutti cellos duly respond

merge with tutti response

1. *poco f marc.*

2. *meno*

*mf marc.*

1. solo \* pizz.

*f espress.*

109

Bells

Hosho

Congas

Toms

Mar

hard mallets

solo \*

*f*

3. *più*

4. *meno (similarly)*

Vc Solo

Vc

2. *mf marc.*

Db



117

Bells

Hosho

Congas

Toms

Mar

1. *più*

2. *meno*

div.

Vc Solo

Vc

Db

39

124

Bells

Hosho

Congas

Toms

Mar

Vc Solo

Vc

Db

*ff*

3. *piu*

4. *meno*

div.

131

Bells

Hosho

Congas

Toms

Mar

Vc Solo

Vc

Db

*f*

8va

1 0 3 4





149

Fl *ff* *f*

Ob *ff* *f*

Bass Cl *ff* *f*

Bn *ff* *f*

Hn *ff*

Bells

Hosho

Xyl *f*

Mar

Timp *f*

Vc Solo

Vn 1 *f*

Vn 2 *f*

Va *f* pizz.

Vc *f* pizz.

Db *f* tutti arco pizz. *f*

157

Fl

Ob

Bass Cl

Bn

Bells

Hosho

Cymb

Congas

Toms

Mar

Timp

Vc Solo

Vn 1

Vn 2

Va

Vc

Db

*f* espress.

*sfz*

*mp*

*p marc.*

*mf* espress.

*arco*

165

Ob

*mp* *cresc.* *fp* *cresc.*

Bass Cl

*mp* *dim.* *p*

Bn

*mp* *dim.* *p*

Hn

*mp* *dim.*

Bells

Hosho

Vc Solo

*mp* *poco cresc.* *fp*

Vn 1

*mp* *poco cresc.* *fp*

Va

*mp* *dim.* *p*

Vc

*mp* *dim.* *p*

Db

*mp* *dim.* *p*

♩ = 160

meno mosso

172

Fl *poco f* *f*

Ob *poco f* *f*

Bass Cl *poco f* *f*

Bn *poco f* *f*

Hn *f marc.*

Vn 1 *f* *mp* cresc.

Vn 2 *f* *mp* cresc.

Va *f* *mp* cresc.

Vc *f* *mp* cresc.

Db *pizz. f* *arco mp* cresc.

179

Fl *mf* *cresc.* *sfp* *leggiere* *rall.*

Ob *mf* *cresc.* *sfp* *leggiere*

Bass Cl *mp* *leggiere*

Bn

Xyl *mf* *cresc.* *sfp*

Mar *p*

Vc Solo *mp*

Vn 1 *sfp*

Vn 2 *sfp*

Va *sfp*

Vc *mf* *p*

Db

[illegible]

192

Bass Cl

Bn

Mar

Vc Solo

Vn 1

Vn 2

Va

Vc

Db

*mp*

*pp*

*mp*

*espress.*

*arco*

*pizz.*

*mp marc.*

*mp*

*espress.*

*pp*

*pp*

*arco*

*+ pp*

*fp*

198

Ob

Bass Cl

Bn

Vc Solo

Vn 1

Vn 2

Va

Vc

*mp*

*arco*

*mp*

II. I.

II. I.

II. I.

II.



205 **43**  $\text{♩} = 144$  poco pesante

Hn *f* *mp*

Congas *mf*

Toms *mf*

Timp *f*

Vc Solo *ff* *meno*

Vn 1 *f* *mp*

Vn 2 *f* *mp*

Va *f* *mp*

Vc *poco f* *mp*

Db *f* *mp*

211 a tempo

Fl *mp*

Bass Cl *mp*

Bn *mp*

Congas

Timp *poco f*

Vc Solo *f espress.*

Vn 1 *p*

Vn 2 *p*

Db *pizz.* *poco f*

216

Fl

Ob

Bass Cl

Bn

Hn

Mar

Vc Solo

Va

Vc

Db

*mp*

*pp*

*pp*

*pp*

*pp*

*p*

*marc.*

*f*

*p*

*pizz.*

*pp*

*pp*

*pizz.*

*p*

*p*

*p*

*p*

*p*

*p*

(change to Picc.  
ad lib.)

GP

solo (evoke birdcall)

224

Fl

Ob

Bass Cl

Vc Solo

Vn 1

*p*

*mp*

*p*

*f*

*mp*

*imitate birdcall*

*imitate birdcall*

*1. solo*

*mp*

*p*

Tempo I

rall.

44

poco meno

232

Fl *p* *pp* *f* *f marc.*

Ob *p* *pp* *f* *f marc.*

Bass Cl *pp* *f* *f*

Bn *p* *pp* *f* *dim.* *p* *f*

Hn *f* *dim.* *mp*

Cymb *p*

Xyl *p* *mf* *dim.* *f marc.*

Mar *poco f* *f*

Vc Solo *f*

Vn *tutti*

Vn 1 *pp* *f* *dim.* *f marc.*

Vn 2 *f* *dim.* *f marc.*

Va *f* *dim.* *pizz.* *poco f*

Vc *mp* *f* *dim.* *poco f* *pizz.*

Db *poco f* *dim.* *poco f*

267

*poco rall.* *a tempo*

241

Fl *f marc.*

Ob *f marc.*

Bass Cl *f* *mf* *f*

Bn *mf* *f* *mf*

Hn *mf* *mf*

Bells

Xyl *f marc.*

Congas *mf*

Toms *mf*

Vc Solo *f marc.* *f* *più f*

Vn 1 *dolce* *più f*

Vn 2 *dolce* *mf* *più f*

Va *arco* *mf* *mf*

Vc *mf*

Db

249

Fl *f* *più f* *mp* *cresc.*

Ob *f* *mp* *cresc.*

Bass Cl *più f* *mp* *cresc.*

Bn *f* *più f* *mp* *cresc.*

Hn *mp*

Xyl *8va*

Congas *mp*

Toms

Vc Solo

Vn 1 *cresc.* *mp* *cresc.*

Vn 2 *cresc.* *mp* *cresc.*

Va *mp* *cresc.*

Vc *arco* *mp* *cresc.*

Db *arco*

257

Fl *f*

Ob *f*

Bass Cl *f*

Bn *f* *f*

Hn *f*

Glock *f*

Timp hard mallets *sfz* *f*

Vc Solo *f* ruvido

Vn 1 *f*

Vn 2 *f*

Va *f*

Vc *f sfz*

Db *sfz*

46

265

Fl *f*

Ob *f*

Bass Cl *f*

Bn *f*

Hn *mf*

Timp *sfz* *sfz* *sfz* *sfz* *sfz*

Vn 1 *f*

Vn 2 *f*

Va *f*

Vc *sfz* *sfz* *sfz* *sfz* *sfz*

Db *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

271

Detailed description: This is a page of a musical score, page 46, containing measures 265 through 271. The score is for a large ensemble, including woodwinds, brass, percussion, and strings. The woodwinds (Flute, Oboe, Bass Clarinet) and strings (Violins 1 & 2, Viola, Violoncello) are marked with a forte (*f*) dynamic. The brass (Bassoon) is also marked *f*, while the Horns are marked *mf*. The percussion (Timpani) and double bass (Double Bass) are marked with a sforzando (*sfz*) dynamic. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations like accents and slurs. The key signature has one sharp (F#), and the time signature is 4/4. The page number 46 is in the top left, and the measure numbers 265 and 271 are at the beginning and end of the page respectively.

273

Fl

Ob

Bass Cl

Bn

Hn

T B

Congas

Toms

Timp

Vn 1

Vn 2

Va

Vc

Db

*f* *espress.*

*poco f*

*mp*

*mf*

*poco f*

*sfzp*

*sfz*

*arco*

272



273

286

Fl *p* *f*

Ob *p* *f cantabile*

Bass Cl *f*

Bn *f*

Hn *f*

Xyl *ff*

T B *mp*

Congas *mp* *cresc.*

Toms *mf*

Mar *p* *f*

Timp *f* *sfz*

Vc Solo *p* *cresc. molto* *ff cantabile*

Vn 1 *f*

Vn 2 *f*

Va *f*

Vc *f*

Db *f*

293

Fl

Ob

Bass Cl

Bn

Hn

Cymb

Xyl

T B

Congas

Toms

Mar

Timp

Vc Solo

Vn 1

Vn 2

Va

Vc

Db

*agitato*

*sfz*

*mf* *cresc.* *sfz*

*f* *ff* *f* *mf marc.*

*cresc.* *cresc.* *sfz*

299 GP ♩ = ♩

Ob *p*

Bass Cl *f* *p* (You hold the o-ther with in!)

Bn *f* *p* (You hold the o-ther with in!)

Hn *sfz*

Xyl *8va*

T B

Congas

Toms *sfz*

Timp *sfz*

Vc Solo *mp* (You hold the o-ther with in!)

Vn 1 *p* (You hold the o-ther with in!)

Vn 2 *p* (You hold the o-ther with in!)

Va *f* *p* (You hold the o-ther with in!)

Vc *f* *p* (You hold the o-ther with in!)

Db *pizz.* *sf*

## RECORDINGS

### CD 1 – CHAMBER MUSIC

The Songs of Madosini	[35:23]
1. Uthando lundahlule	[5:43]
2. Umjeko	[4:45]
3. Imfihlelo	[1:55]
4. Loliwe	[5:07]
5. Nokuba	[4:42]
6. Ndibona Madiba	[4:10]
7. Hlakula ntokazi	[7:05]
EisTau	[29:39]
8. Aufbruch ins Eis	[5:15]
9. Eis	[4:51]
10. Sturm	[3:07]
11. Kreisen	[4:54]
12. Zenos Klage	[6:46]
13. Letzte Reise	[4:40]
total playing time:	[65:04]

### RECORDING DETAILS

#### The Songs of Madosini

Latozi Mpahleni (Madosini) – voice. uhadi, umrhube, isitolotolo  
Diane Wilson – narration  
Daniel Prozesky – clarinet  
Antoinette Lohmann, Elmarie van der Vyver – Baroque violin  
Emile de Roubaix – Baroque viola  
Hans Huyssen – Baroque cello

recorded in the Fisser Hall on 29.+30.9.2013

Dawid de Villiers – recording  
Hans Huyssen, Dawid de Villiers – edits  
Tim Lengfeld – mastering  
© mucavi records, Stellenbosch

#### EisTau

Michaela Reingruber – saxophones  
Antoinette Lohmann, – Baroque violin & viola  
Hans Huyssen – Baroque cello

Recorded in the Fisser Hall on 29.+30.7.2011

Jürgen von Wechmar – recording  
Tim Lengfeld – mastering  
© Hörbuch Verlag, Hamburg

## CD 2 – ORCHESTRAL WORKS

### Proteus Variations [25:14]

1. AULAX	Call and Response	[2:32]
2. DIASTELLA	Chase and Cavalcade	[1:59]
3. MIMETES	Chorale	[2:19]
4. LEUCADENDRON	Continuum	[2:49]
5. SERRURIA	Cavatina	[4:02]
6. LEUCOSPERMUM	Coils and Curls	[2:24]
7. OROTHAMNUS	Canzona	[5:50]
8. PROTEA	Cape Chaconne	[3:34]

### Concerto for an African Cellist [28:41]

9. Partida	[11:55]
10. Passacamino	[5:22]
11. Mahororo	[4:45]
12. Mapfachapfacha muMhembero	[6:43]

total playing time: [54:22]

## RECORDING DETAILS

### Proteus Variations

South African National Youth Orchestra (SANYO)  
Conrad van Alphen  
movements 1-4 & 8, recorded live in the Philharmonie, Berlin on 12.9.2006  
© Radio Deutsche Welle

Cape Philharmonic Orchestra (CPO)  
Yasuo Shinozaki  
movements 5-7, recorded live in the Cape Town City Hall on 26.1.2012  
Hans Huyssen, Tim Lengfeld – edits  
© SABC

### Concerto for an African Cellist

Helen du Plessis – cello  
Odeion School of Music Camerata  
Hans Huyssen

recorded in the Odeion Hall, Bloemfontein on 20+21.3.2013  
Gerard Roux – recording  
Hans Huyssen, Gerard Roux – edits  
Tim Lengfeld – mastering  
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